Samuel Taylor

BOOK-BINDER at the Book & Hand
the Corner of Market & Water Street

PHILADELPHIA.

Binds all sorts of Books, in the Neatest
Manner, Gilt or Plain, as now Practised
in England &c. where Merchants
and others may have all sorts of
Account Books made and Ruled
to any Patern at the Lowest Prices.
He likewise Sells Bibles, Common
Prayer Books, Spelling Books, Shop
Books, Pocket Books, Writing Paper,
Sealing Wax, Wafers, Pens, Pencills,
and most other Sorts of Stationary
Wares, also all Sorts of Ink &c.

Printed 1704

FROM THE LIBRARY OF

REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

THE LIBRARY OF

PRINCETON THEOLOGICAL SEMINARY

Division SCA
1700

Section

Jonathan Smith.

LIBRARY OF PRINCETON
JUL 19 1932
THEOLOGICAL SEMINARY

URANIA,

or

A Choice Collection of Psalm-Tunes, Anthems, and Hymns,

From the most approved Authors, with some Entirely New;

in Two, Three, and Four Parts

The whole Peculiarly adapted to the Use of

CHURCHES, and PRIVATE FAMILIES.

To which are Prefix'd

The Plainest, & most Necessary Rules of Psalmody.

By JAMES LYON, A.B.

Philad.ª

Price 15/

Ben Dawkins Fecit 1761

ANGELS Hymn	36	Orange	26	——	102	67	Southwell	28	O praise the Lord	154
		Portsmouth	18	----	112	68	Standish	6	Is there not an appointed Time	156
Bath	31	Psalm 4th	40	Old	113	70	Walsal	13		
Bedford	4	Psalm 5	42	New	113	72	Wells's	33		
Brunswick	19	------ 8 *	44	Old	119	74	Westminster	10	Let the shrill Trumpet's *	165
Canterbury	2	—— 9	45	New	119	76	Willington	34		
Coleshill	11	—— 12	46	----	122	78	Windsor	3	Hymns.	
Cookfield	20	—— 15	48	-----	136	80	Wirksworth	25	St. Matthew's	170
Cranley	38	—— 23 *	50		145	82	Anthems.		Palmy's	172
Crowle	7	—— 33	52		148	83	Preserve me, O God.	90	Kettelby's	174
Dagenham	35	—— 40	54	Old	148	84	I will bless the Lord,	97	Italian	176
Darking	21	—— 43	55		149	86	O be joyful,	103	Public Worship	178
Derby	29	Old 50	56		150	88	O sing unto the Lord,	111	Sky Lark	180
Dorchester	23	New 50	58	Ripon		12			Salisbury	183
Gloucester	9	—— 56	60	Rygate		24	O clap your Hands,	118	Kettering	184
Isle of Wight	16	—— 57	61	St. Ann's		5	The Lord descended *	125	Resurrection	186
Leathered	37	—— 90	62	St. David's		8			Judgement	188
London New	17	—— 95 *	63	St. Humphrey's		14	Jehovah reigns	133	Whitefield's	190
Mear	1	—— 98	64	St. Matthew's		22	I will magnify, &c.	142	Christmas	192
Morning Hymn	32	Old 100	65	St. Michael's		15	O give Thanks unto the Lord	151	Watts's *	194
Newcastle	27	New 100	66	St. Peter's		30			Hallelujah	156

* All Tunes marked with an Asterism are New.

A.

REV. Francis Alison, D. D. *Vice-Provost of the College and Academy of Philadelphia.*
Joseph Alexander, A. B. Nas.
John Archer, A. B. Nas.
Mr. Joseph Arthur.
Miss S. Aris.
Miss P. Aris.
Mr. William Ayers.

B.

Jonathan Baldwin, A. M. *Steward of Nassau-Hall in New-Jersey*, 6 Books.
Absalom Bambrage, *Student of N. H.*
Mr. Andrew Bankton, *Merchant.*
Mr. John Barnes, jun.
Mr. George Baxter.
Mr. John Bayard, *Merchant.*
Rev. Mr. Beaty.
Mr. John Bleakly.
Capt. Thomas Bourne.
Dr. John Boyd.
Mr. William Bradford, 2 Books.
Rev. Mr. John Brainerd.
Miss S. Budden.
Andrew Burr, *Esq*; 2 Books.
David Burr, *Esq.*
Mr. Thaddeus Burr, *Merchant of New-England.*

C.

Rev. Mr. James Caldwell.
Rev. Mr. John Carmichael.
Mr. Daniel Cartrite.
Miss H. Chambers.
Mr. Thomas Charlton.
Mr. James Child, *Merchant*, 4 Books
John Clark, A. B. Nas.
James Clark, *Student of N. H.*
Miss Ann Clarkson.
Mrs. Elizabeth Clemm.
John Close, *Student of N. H.*
Daniel Cunyngham Clymer, *Student of N. H.*
Mr. Charles Cox, *Merchant*, 3 Books

D

Rev. Mr. Samuel Davies, *President of Nassau-Hall in New-Jersey deceased.* 4 Books
Josiah F. Davenport, *Esq*; 2 Books.
Edmund Davis, *Student of N. H.*
Mr. Andrew Doz, *Merchant.*
Elijah Dwight, *Student of N. H.*
Mr. John Dupliſſis.

E.

Rev. Mr. John Ewing.
Mr. Oſwell Eve, *Merchant.*

F.

Mr. James Faris, 6 Books.
Rev. Mr. Samuel Finley, *President of Nassau-Hall in New Jersey.*
Mr. John Fullerton, 2 Books.

G.

Edward Gantt, *Student of N. H.*
Miss E. Greame.

Mrs.

Mrs. Mary Grant, 2 Books.
Enoch Green, A. B. Naſ.
Rev. Mr. Nehemiah Greenman.

H.

Jeremiah Halſey, M. A. *Tutor of Naſſau-Hall in New-Jerſey.*
Robert Halſtead, *Student of N. H.*
John Harris, *Student of N. H.*
Mr. Hellings.
Mr. Memucan Hughes.
Rev. Mr. James Hunt, *of Virginia.*
Maſter Hunt, *of Antigua.*
Rev. Mr. Andrew Hunter.
John Huntington, A. B. Naſ. *of Norwick New-England.*

I

Samuel Jones, *Student of the College in Philadelphia.*

K.

Enos Kelſy, A. B. Naſ.
Jacob Kerr, A. B. *Tutor of Naſſau-Hall in New Jerſey,* 2 Books.

L.

Rev. Mr. Daniel Lawrence.
Mr. John Leacock.
Mr. Livingſworth, *of Waterberry New-England.*
John Lothrop, *Student of N. H.*
Mr. Henry Loughead, *of Cheſter County,* 3 Books.
Mr. James Loughead.
Nehemiah Ludlum, *Student of N. H.*
Mr. Henry Lyon, *of Newark New-Jerſey.*

M.

Mr. Eleazar M'Combs, Merchant in New-York.
Mr. Hugh M'Cullough.
Mr. John M'Crea.
James Maning, *Student of N. H.* 2 Books.
Mr. John Meaſe.
John Dyer Mercier, *Student of N. H.*
Joſeph Merſhon, *Student of N. H.* 2 Books.
Mr. Andrew Merſhon.
William Mills, A. M. *of Long-Iſland.*

N.

Obadiah Noble, *Student of N. H.*

O.

Robert Ogden, *Student of N. H.*

P.

Mr. Charles Pettit, Merchant, 3 Books.
Miſs S. Parker.
Mr. Arthur Parks, *of New-York.*
William Patterſon, *Student of N. H.*
Mr. George Plater, 2 Books.
Mr. Powell.
Dr. B. Youngs Prime, *of Long-Iſland.*

R.

Mr. John Ralſton, *at the Forks of Delaware.*
Rev. Mr. William Ramſey.

James

James Read, *Esq; of Reading*, 12 Books.
Mr. Joseph Redman, Merchant.
Andrew Reed, *Esq*; 2 Books.
Mr. James Reid,
Mr. John Reily.
Mr. John Rhea, Merchant, 4 Books.
Daniel Roberdeau, *Esq*; 5 Books.
Mr. Thomas Robinson, *of Burlington.*
Rev. Mr. John Rodgers, 3 Books.
Mr. William Rush.
Benjamin Rush, A. B. Nas.

S.

Mr. John Sayre, 2 Books,
Mr. William Sellers.
Erastus Sergeant, *Student of N. H.*
Jonathan Sergeant, *Student of N. H.*
Henry Sherburne, jun. A. B. *of Portsmouth Newhampshire,*
Dr. William Shippen, 3 Books,
Mr. James Small, *of Somerset County Maryland.*
Rev, William Smith, D. D. *Provost of the College and Academy of Philadelphia*, 4 Books.
M. Samuel Smith, Merchant,
Rev. Mr. Robert Smith, *of Pequay,*
Jonathan Smith, A. B. Nas.
Mr. Jedediah Snowden,
Mr. Isaac Snowden, 2 Books,
Mr. Thomas Stamper,
Mr. Valantine Standley, 2 Books,
Mr. Isaac Stretch,
Mr. William Symonds, Merchant,
Mr. Philip Syng, 2 Books,

T.

Mr. Benjamin Taylor,
Josiah Thatcher, A. B. Nas. *of New-England.*
Amos Thomson, A. B. Nas. *of New-England,*
James Thomson, *Student of N. H.*
Mr. Giles Tidmarsh,
Rev. Mr. Jonathan Todd, *of Virginia*, 3 Books,
Joseph Treat, A. M. *Tutor of N. H.*

U.

Mr. Robert Usher, Merchant.
Mr. Vanderspreigel, Merchant.
Lawrence Vanderveer, *Student of N. H.*

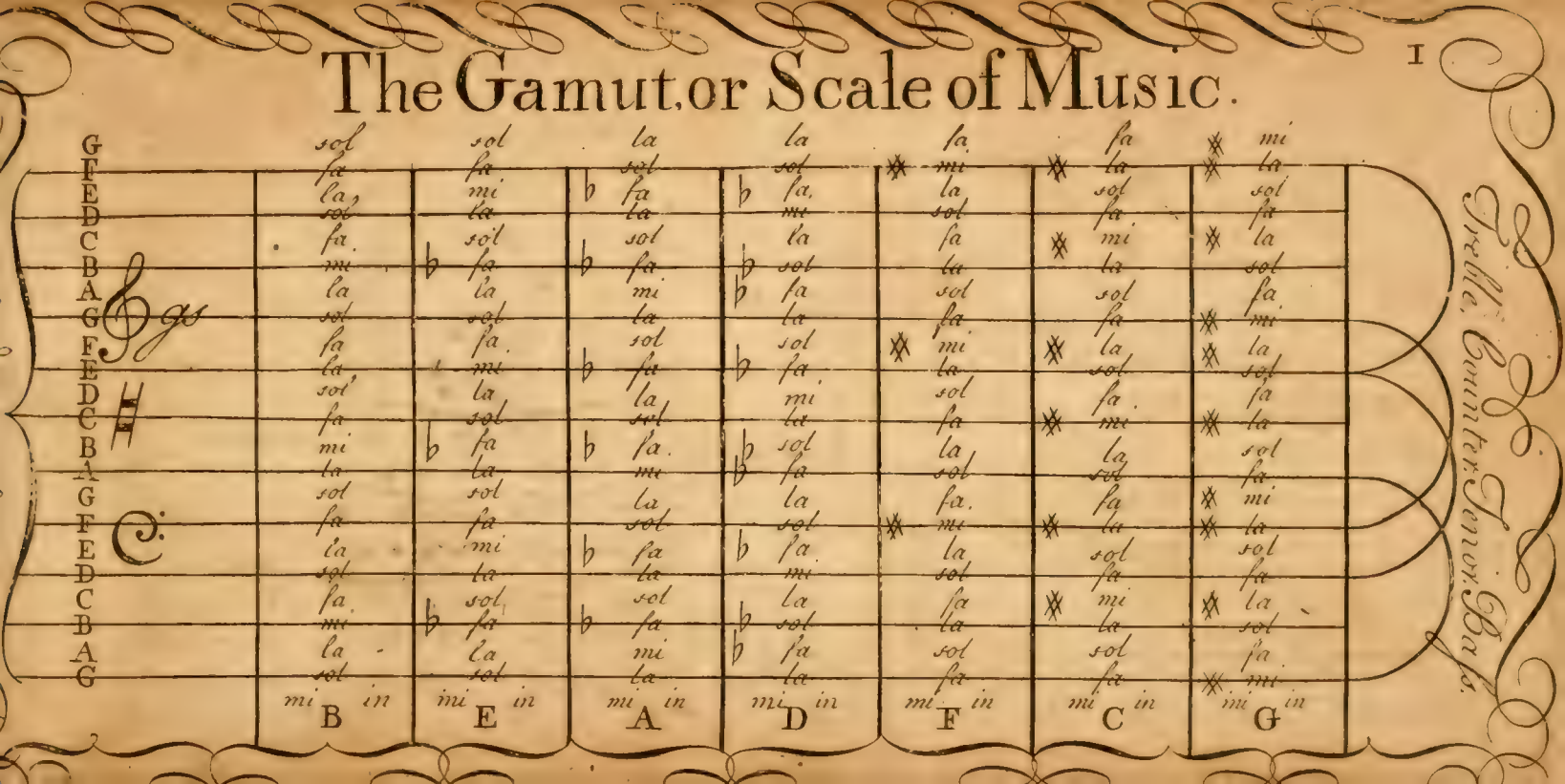
W.

Mr. John Wallace, 2 Books.
Mr. Joseph Watkins,
Mr. White, Merchant, 3 Books.
Mr. Thomas White.
Mr. Henry Williams.
Edmund Winston, *Student of N. H.*
Mr. John Wood, 3 Books.
Mr. Joseph Woodruff, *of* New-York.
Mr. Jeremiah Wool.

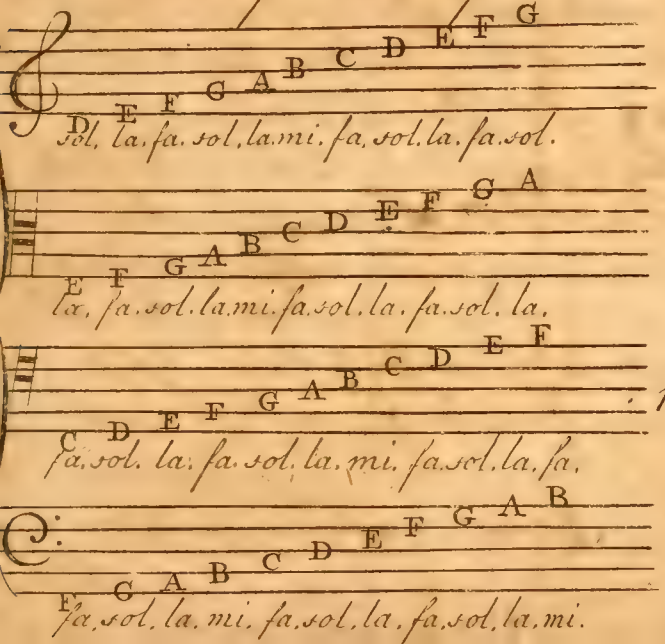
Y.

Mr. William Young 2 Books.

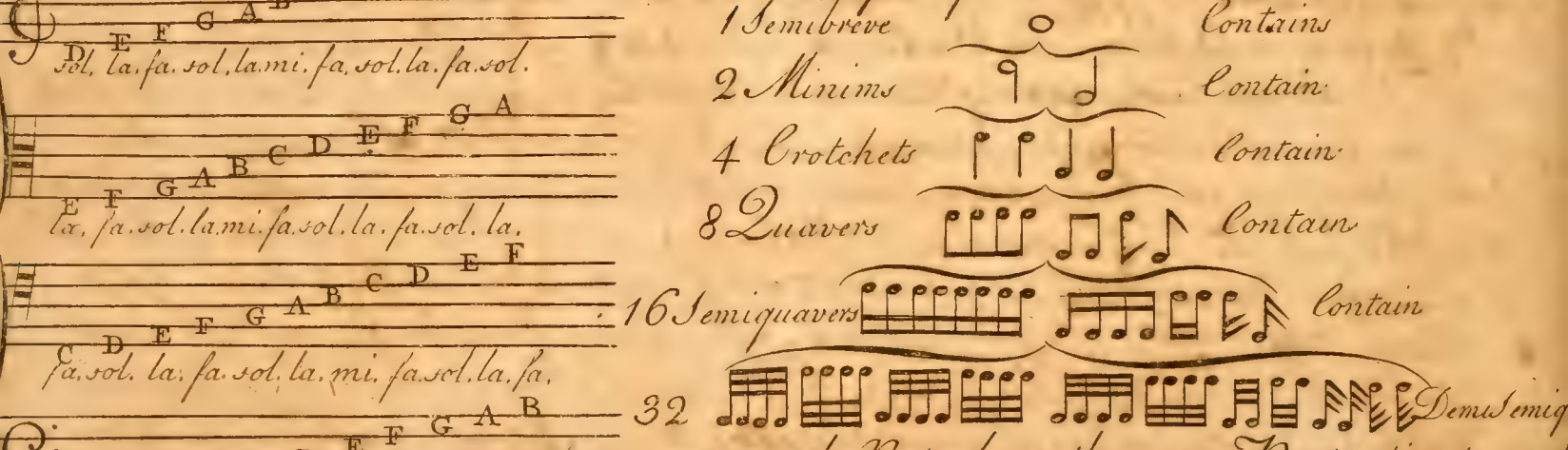
The Gamut, or Scale of Music.


G F E D C B A G F E D C B A G F E D C B A G
sol fa la sol fa mi la sol fa sol la fa sol la mi fa sol la sol fa mi la sol fa la sol fa mi la sol fa sol la fa sol la mi fa sol la sol fa mi la sol fa sol la fa sol la mi fa sol la sol fa mi la sol fa sol la fa sol la mi fa sol

The Four parts Separate.



A Scale of Notes and their Proportions.



N.B. the Notes bear the same Proportion to each other in all sorts of time.

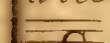
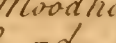
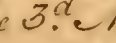
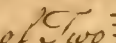
Explanation of the Gamut.

The 4 Parts of Music are distinguished from one another by 4 Semicircles, each including 5 Lines with their Proper Cliffs and Letters. The first is the Bass, or lowest Part in Musick, and known by the F Cliff which always stands on F. The 2.d is the Tenor with the C. Cliff on C. its 4.th Line. The 3.d is Counter with the C Cliff on C, its 3.d Line: And the 4.th is Treble, the highest part of Musick, with the G. Cliff on G. its 2.d Line. The F & G. Cliffs in most Authors are immovable, but when they move, the Letters which are the Names of the Lines and Spaces, always move with them, in the same order as they stand in the Gamut. The C Cliff is movable in all Authors, but the Line it stands on is always C, and must be sounded a 5.th above the F Cliff, and a 5.th below the G Cliff, except when the latter is prefix'd to a part design'd for mens Voices, (which is frequently the case with the Tenor & Counter in this Book) then it is a 4.th above the G Cliff, for that is now an Octave (or 8 Notes) below its usual place, and Unison (or the same sound) with the highest G in the Bass.

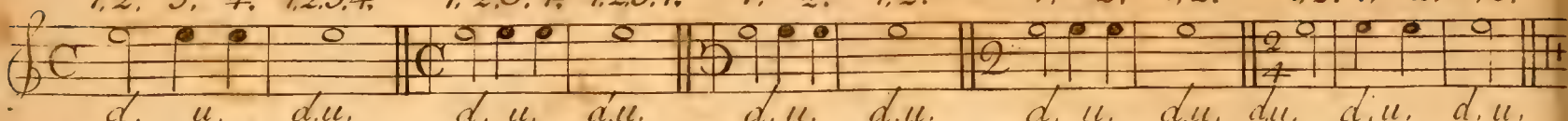
The four Monosyllables sol. la, mi, fa. seldom change the Order in which they stand in the Gamut; Viz. from mi to mi ascending they are fa, sol, la, fa. sol. la. & descending la, sol, fa, la, sol, fa; And the two Semitones or half Notes in every Octave are invariably fix'd between mi & fa. & la & fa. throughout all the Removes of mi, except when a Flat, Sharp, or Natural, is plac'd immediately before some particular Note. All Notes upon Lines & Spaces, not mark'd with either Flats or Sharps, are call'd Natural Notes, & are represented by the Monosyllables in the 2d. Column of the Gamut. In all the succeeding Columns, they are remov'd to other Letters by Flats & Sharps, according to the following Rules, but in such a manner, that they express those Flats & Sharps, without affecting any of the Natural Notes.

1. When neither a Flat nor Sharp is set at the Beginning of a Tune, Mi is in B. But,
2. If B. be flat, Mi is in E.
3. If B. & E. be flat, Mi is in A.
4. If B. E. & A. be flat, Mi is in D.
5. If B. E. A. & D. be flat, Mi is in G.
6. If F. be Sharp, Mi is in F.
7. If F & C be Sharp, Mi is in C.
8. If F. C. & G. be Sharp, Mi is in G.
9. If F. C. G. & D. be Sharp, Mi is in D.

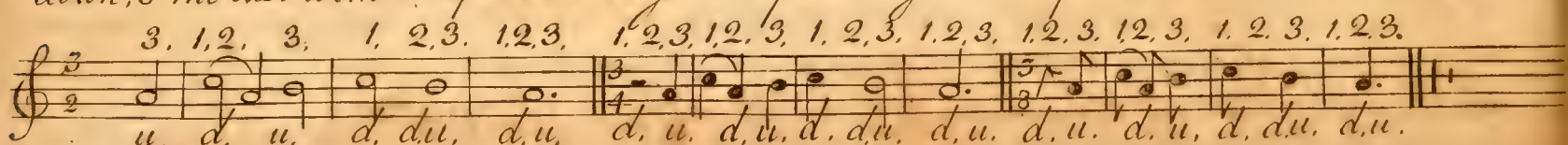
Of Time, or the Duration of Sounds in Music.

Time is of two Kinds, viz. Common, & Triple, in one or the other of which all Movements are included. Common Time is measured by an even Number of Beats in each Bar, the first half of which must be Perform'd with the Hand or Foot down, & the other with it up; Its first Mood is a very slow & grave Movement, containing one Semibreve or its Quantity, in every Bar, which ought to be sounded about 4 Seconds, or while you may leisurely say 1, 2, 3, 4. This Mood is mark'd thus.  The 2.d Mood has a line drawn thro' the C & should be sung about half as fast again as the first. The 3.d Mood is known by a C inverted  from which it is called the Retortive Mood, or by a Figure of Two  And must be sung as quick again as the first Mood. The last Mood worthy of Notice in this Place is Mark'd thus  & called 2 to 4 containing one Minim or two Crotchets &c. in a Bar, which require nearly the same Time that y.e same Notes require in the 2.d Mood. In beating the 2 first of these Moods the Hand should have 4 equable Motions in every Bar, 2 down & 2 up. And in the 2. last Moods only 2 Motions, one down and the other up: According to the following Examples in Common Time, where d is put for down, & u for up; and the Number of Beats in each

VI *Bar shewn by an equal Number of Figures, directly over them.*



Triple Time is known by the following Characters $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ *the first of which contains 3 Minims in a Bar, which ought to be sung in the Time of 2 Minims, in the first Mood of Common Time. The 2.d contains 3 Crotchets in a Bar, which are sung about as quick as Crotchets, in the 2.d Mood of Common Time. The last contains 3 Quavers in a Bar, which are sung as quick as Crotchets in Retortive Time. Each Bar in Triple Time, whether quick or slow, is divided into three equal parts, the two first of which must be perform'd with the Hand or Foot down, & the last with it up. according to the following Examples.*



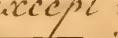
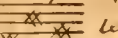
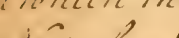
Example of Rests.

Semibreve Rest. Minim Rest. Crotchet Rest. Quaver R. Semiq. R. Demisemiq. R. 2 Bars. 3 Bars. 4 Bars. 8 Bars.

Note, A Semibreve Rest is a whole Bar in any Time whatever.

A Single Bar divides the Time according to the measure Note. A Double Bar divides every Strain or Part of a Tune, & shows the End of the Lines in Psalm & Hymn Tunes. A Repeat signifies that such a Part of a Tune, from the Note over or before which it is put, must be sung over again. A Hold or Pause signifies that the Note, over which it is plac'd, must be sounded something longer than its usual Time: it also denotes the End of a Tune. A Direct is put at the End of the Lines broke off by the Narrowness of the Paper, to show the Place of the first Note in the succeeding Lines. A Slur or Tye drawn over or under any Quantity of Notes signifies, that they are all to be Sung to one Syllable. Three Crotchets with a Figure of 3 over or under them must be sung in the Time of a Minim; & three Quavers in the Time of a Crotchet &c.

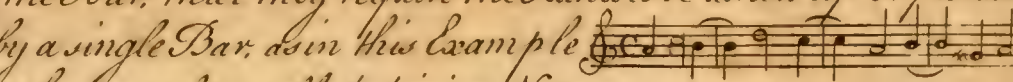
Of Flats Sharps & Naturals.

A Flat  placed before any Note signifies that, that Note (and all on the same Letter in
that Bar, except mark'd to the contrary) must be sung a Semitone lower than its Natural Pitch.
The Sharp  is of a contrary Nature, and raises a Note a Semitone higher than its Natural Sound
When Flats are set at the Beginning of a Tune, they affect all the Notes on the same Letters,
in which they stand, thro the whole Movement; thus if a Flat be set on **B**, **B** must be sounded half
a Note lower than its Natural Pitch, thro the Tune, unless the Flat is removed by a Sharp
or Natural. Sharps set at the Beginning of a Tune have the contrary Effect. A Natural
 reduces any Note, made flat or sharp by the governing Flats or Sharps in the Beginning
of a Tune, to its primitive Sound.

Of the Keys in Music.

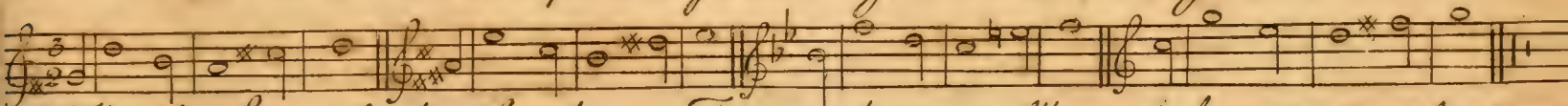
The Letter on which a Tune closes, is called its Key, which is known to be either flat or sharp by
the third above the last Note in the Bass; if that third contains two whole Tones, the Tune is on a
sharp Key, but if only a Tone & Semitone, it is a flat Key.

Of Syncopation.

All Notes placed in such a Part of the Bar, that they require the Hand to be taken up or put dow
while they are sounding; or divided by a single Bar, as in this Example 
are call'd Notes of Syncopation. Note, they are also called driving Notes.

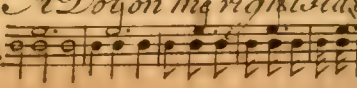
Of Transposition.

When a Tune happens to be on a wrong Key, either too high or too low, it may be transpos'd or rec
to any other Key, by adding Flats or Sharps, or by omitting them, as Occasion requires. But great Car
must be taken, that the Notes retain their old Names, & bear the same Relation to each other as be
and that all accidental Flats & Sharps are inserted unless Naturals will answer the End better.



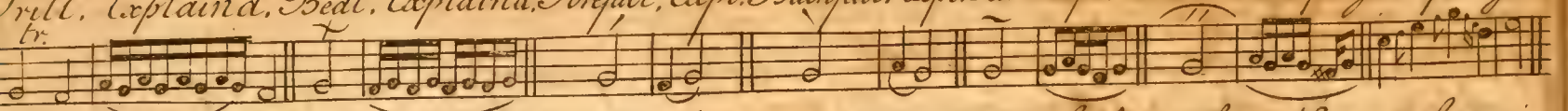
☞ The above Example shews how the same Tune may be transpos'd, not only from G to C; or from C to G
But to any other of the 7 Letters.

Example of pointed Notes.

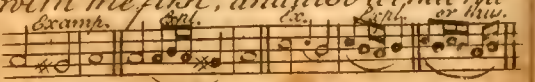
A Dot on the right side
of a Note makes it half as long again. Thus one Semibreve is equal to 3 Minims &c 

Of the Graces in Music.

Trill. Explaind. Beat. Explaind. Foresall. Expl. Backfall. Expl. Turn. Expl. Shake turn Expl. Grace of Transition.



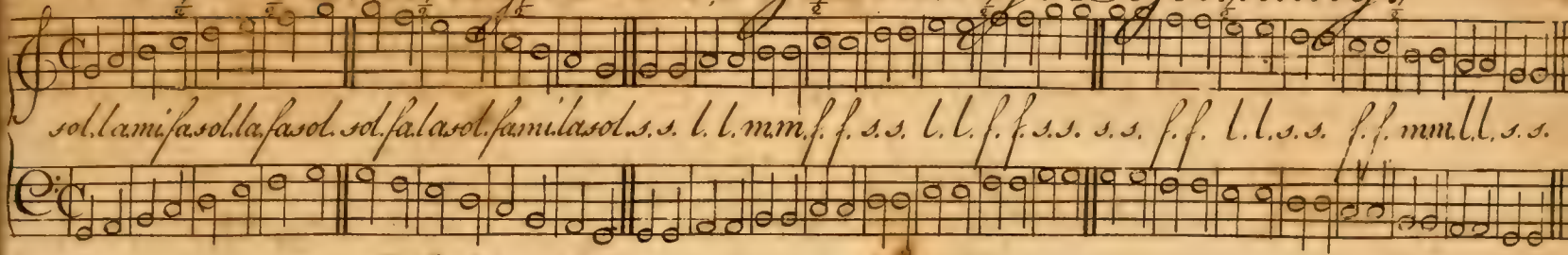
The Trill or Shake is used on all descending prickt Crotchets; on the latter of two Notes on the same Line or Space; and generally before a Close. The other Graces are seldom used in plain Church Tunes, but are very proper in Hymns & Anthems. Note, the Turn may be used on a Note, that sinks a Semitone below two Notes on the same Line or Space, always beginning with the first; and also at the End of a Strain, when the last Note is graced, as in the following Examples



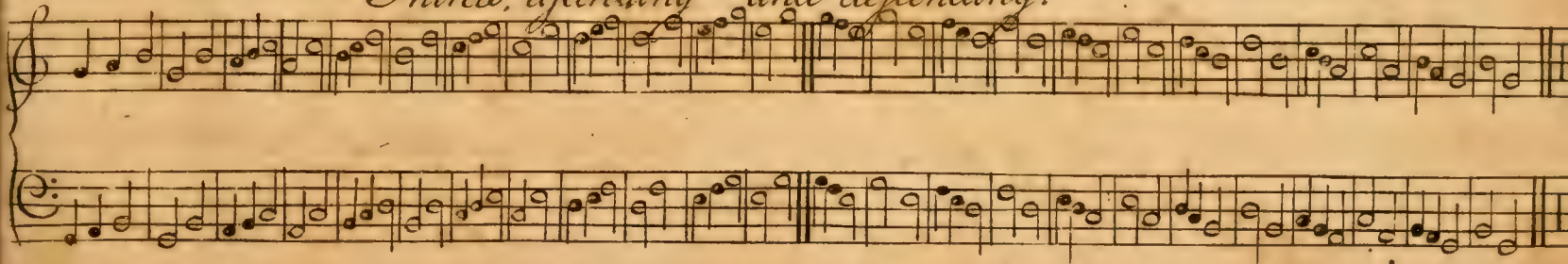
Some Directions for Singing.

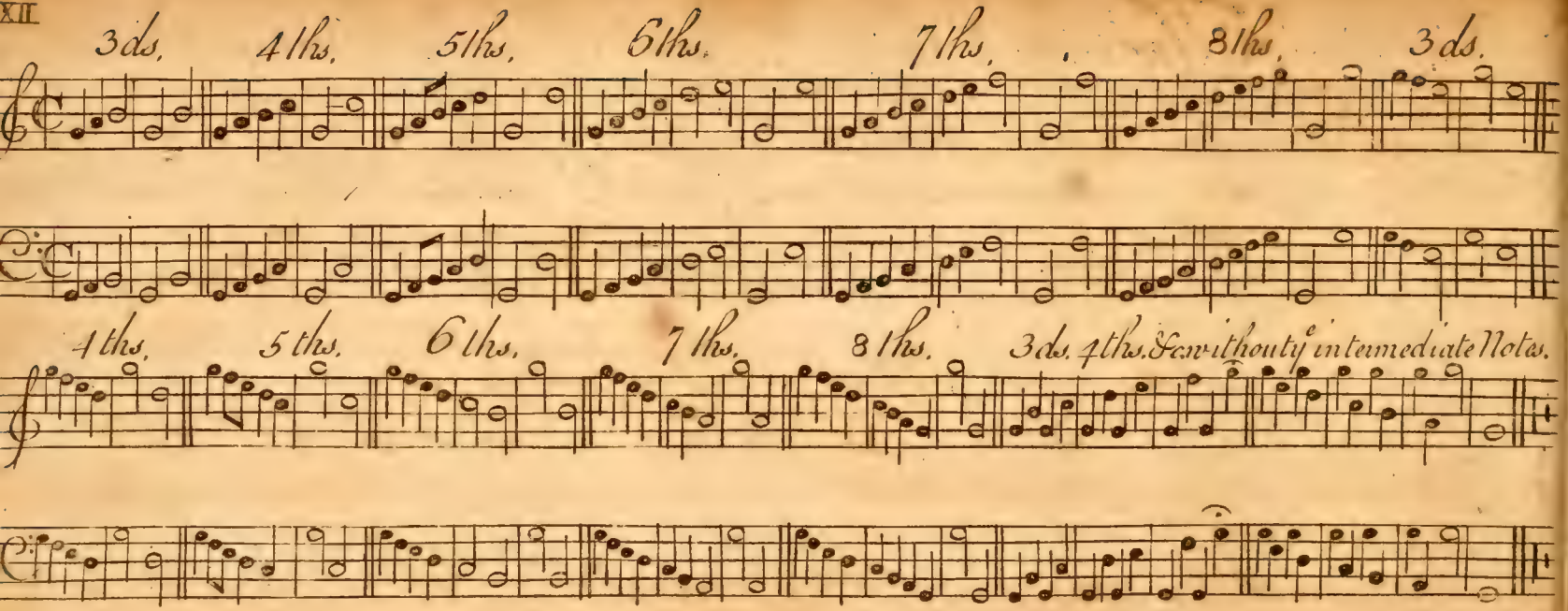
1. In learning the 8 Notes, get the Assistance of some Person well acquainted with the Tones & Semitones.
2. Chuse that Part, which you can sing with the greatest Ease, and make yourself Master of that first.
3. Sound all high Notes as soft as possible, but low ones hard and full.
4. Pitch your Tune so that the highest and lowest Notes may be sounded distinctly.

The eight Notes, Aſcending & Deſcending.

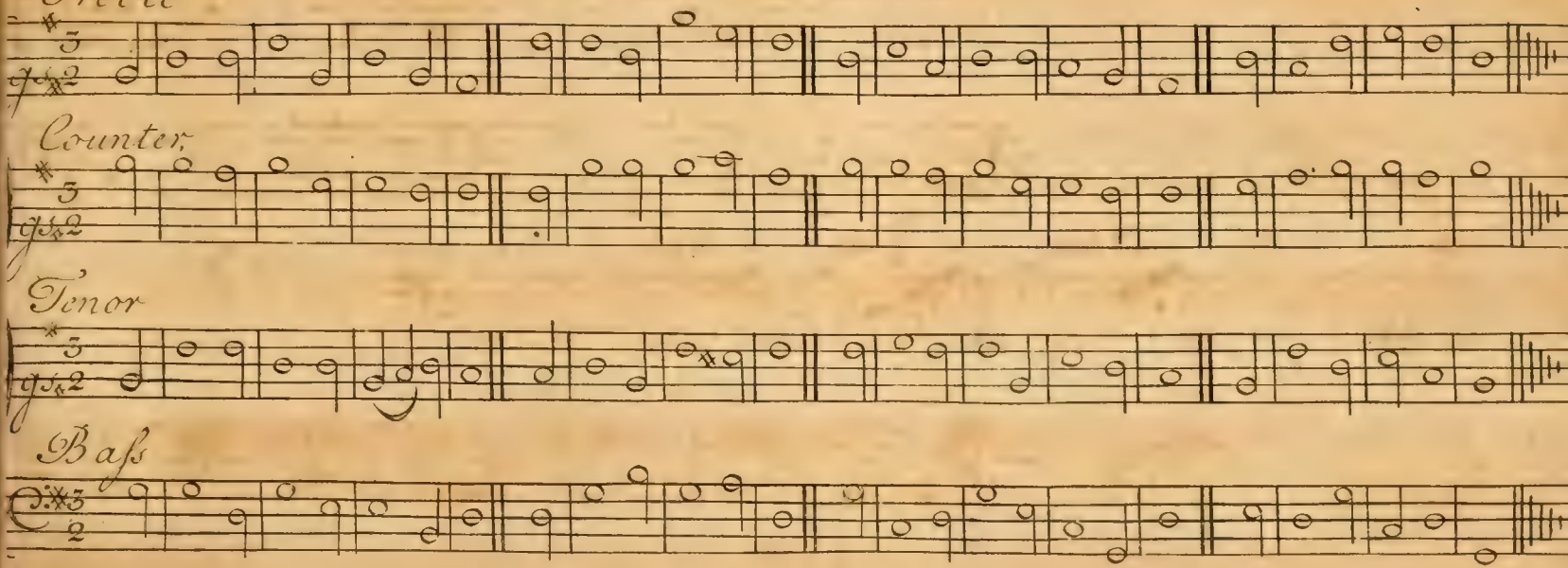


Thirds, aſcending and deſcending.



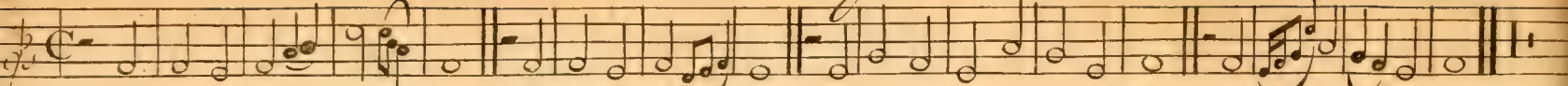

3ds. 4ths. 5ths. 6ths. 7ths. 8ths. 3ds.
4ths. 5ths. 6ths. 7ths. 8ths. 3ds. 4ths. & so without any intermediate Notes.

Mear Tune



Canterbury Tune

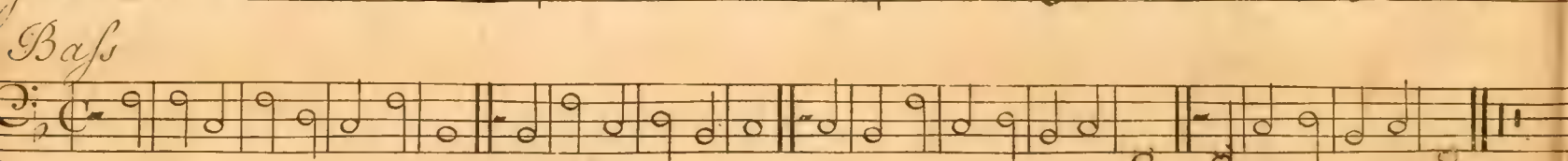
Treble



Counter

Tenor

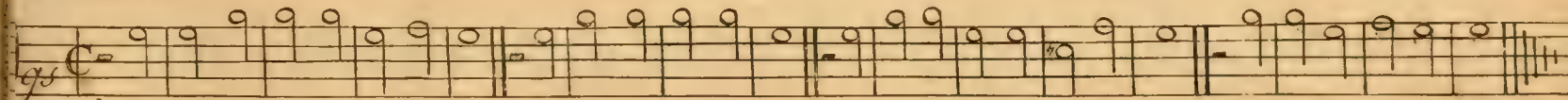
Bass



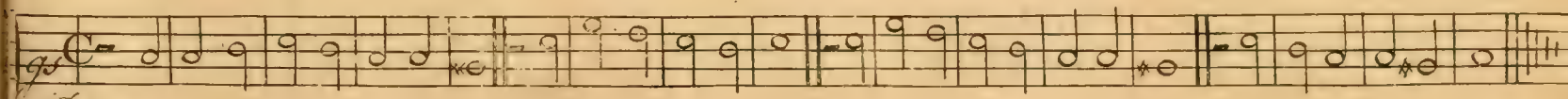
Windsor Tune

Treble

Counter

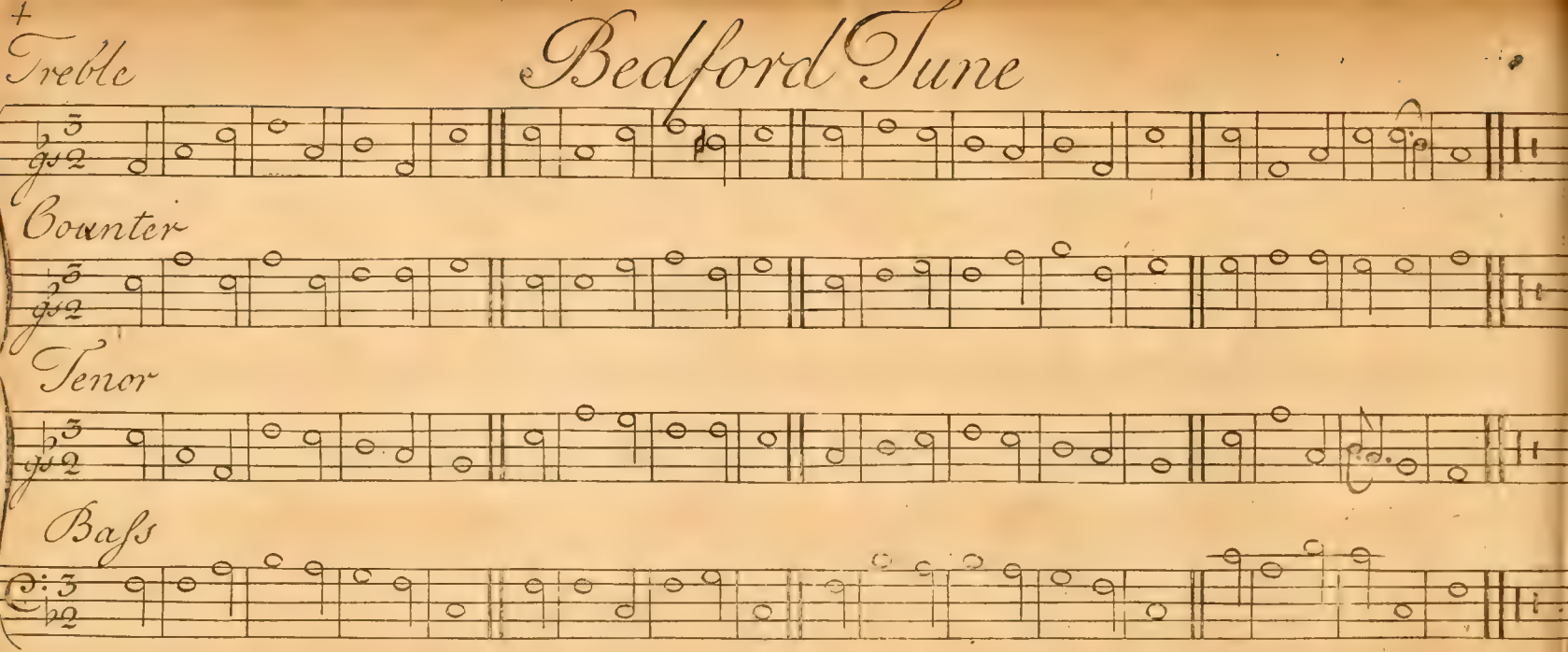


Tenor

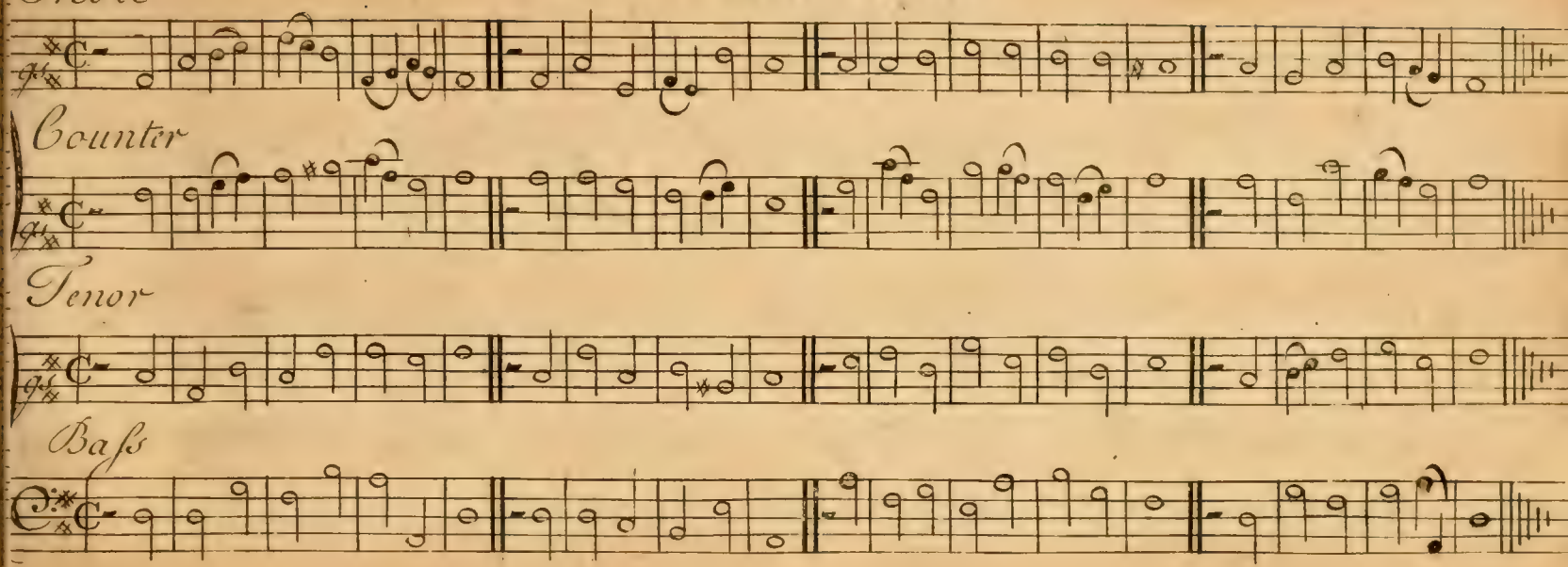


Baſs

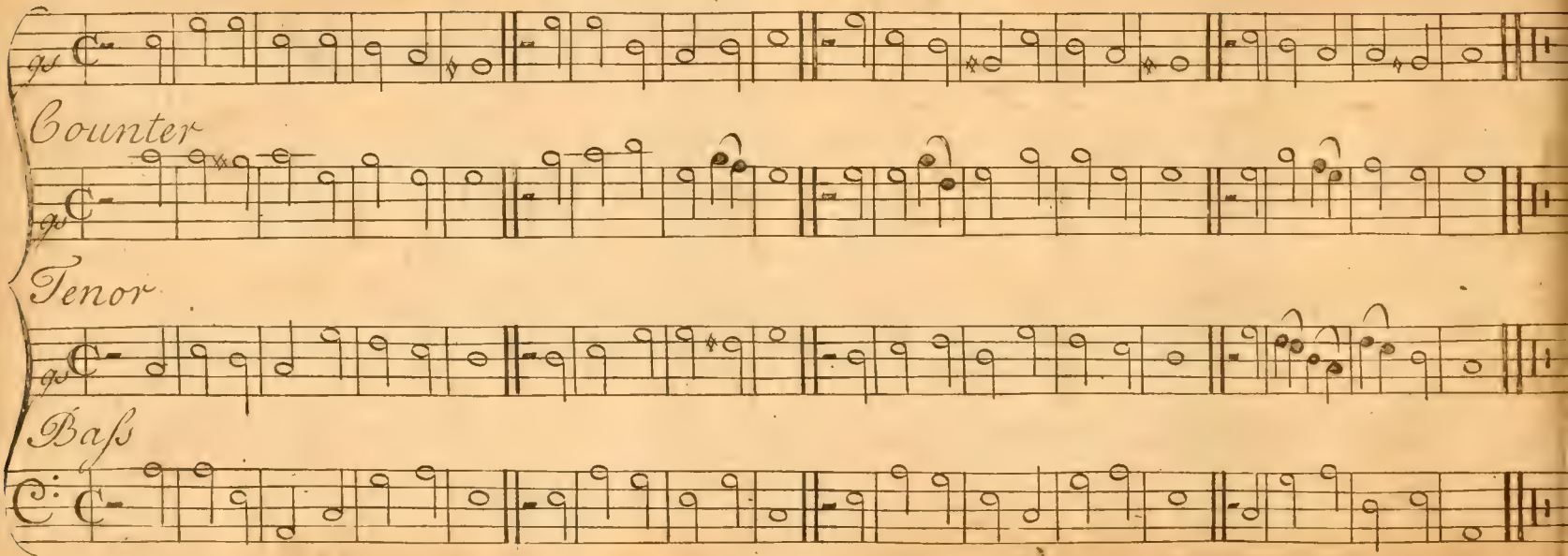
Bedford Tune



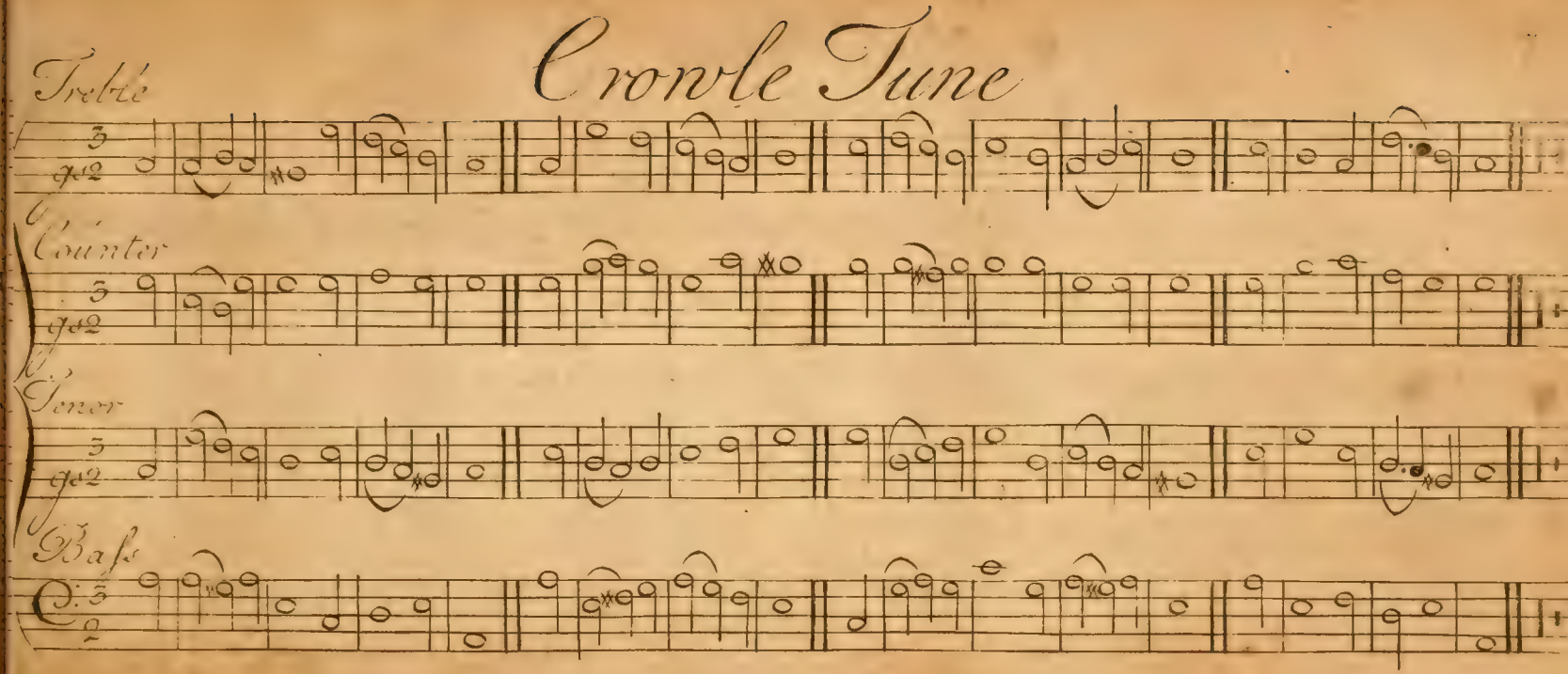
St. Anns Tune



Standish Tune

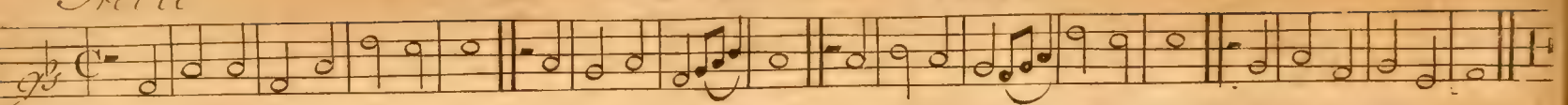


Crowle Tune

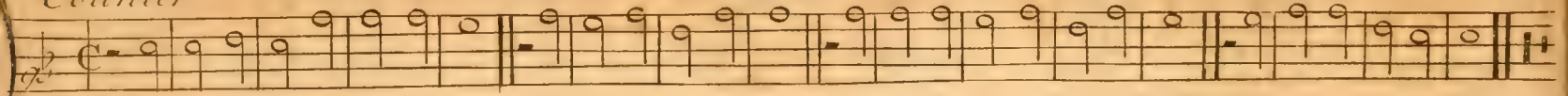


S.t Davids Tune

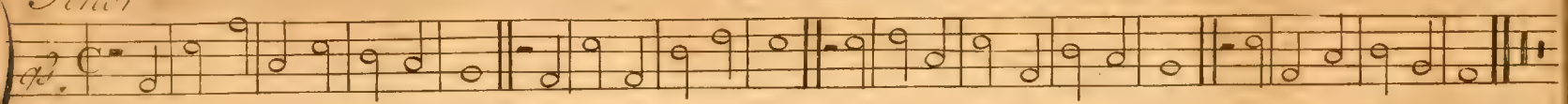
Trebble



Counter

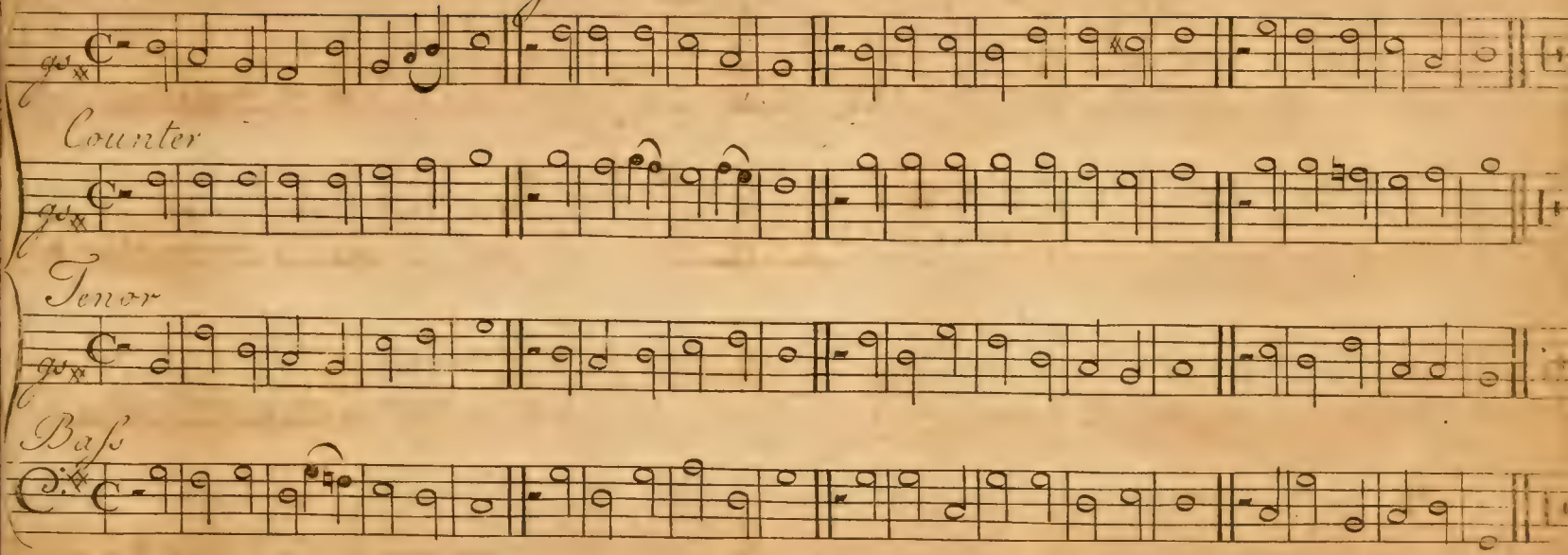


Tenor

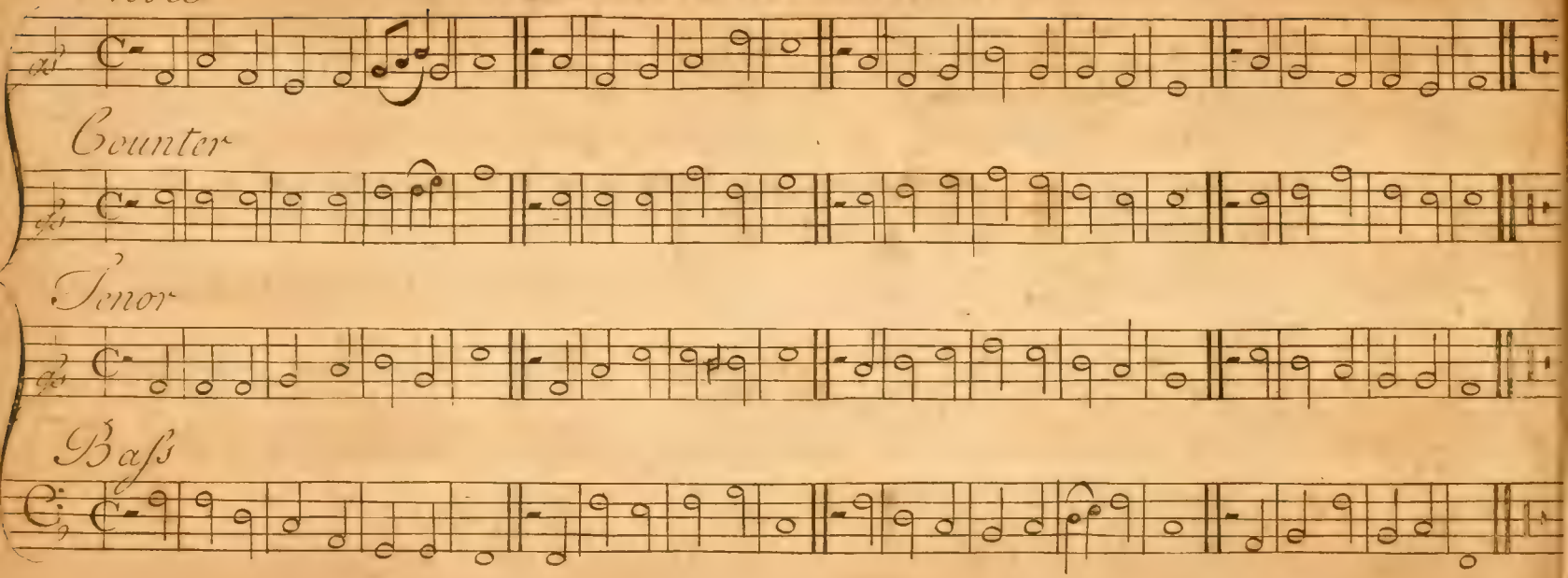


Basi

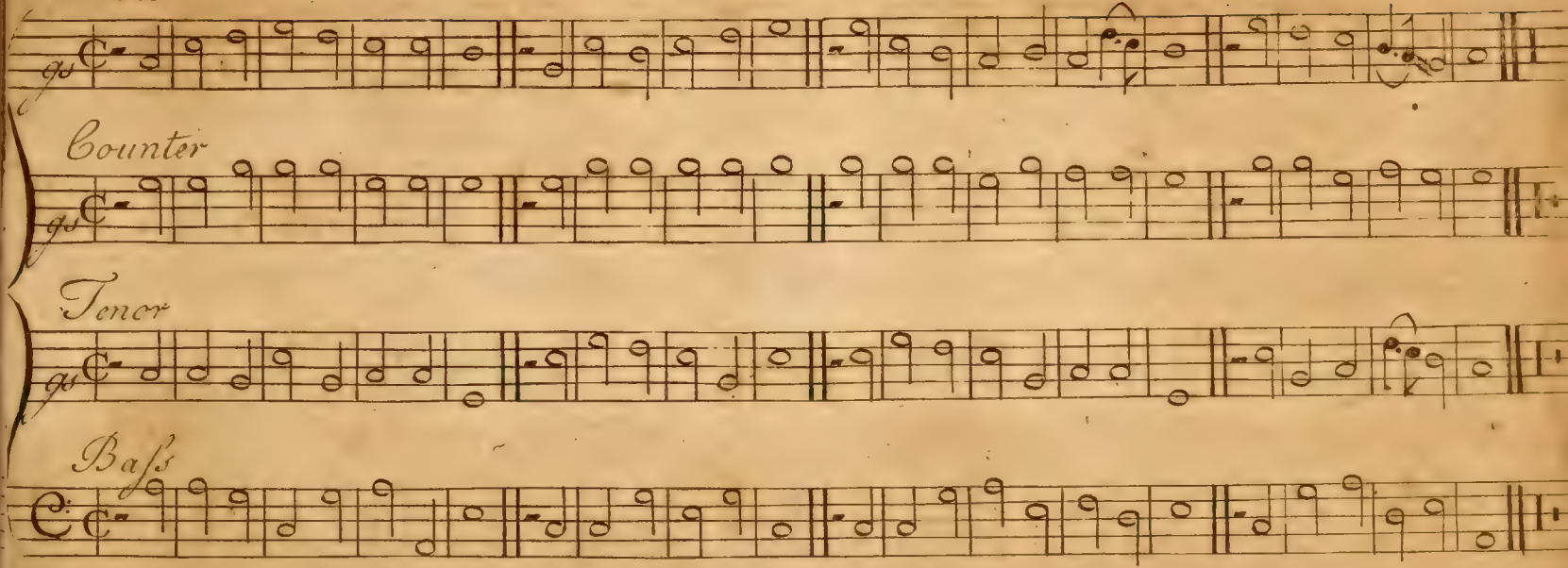
Gloucester Tune



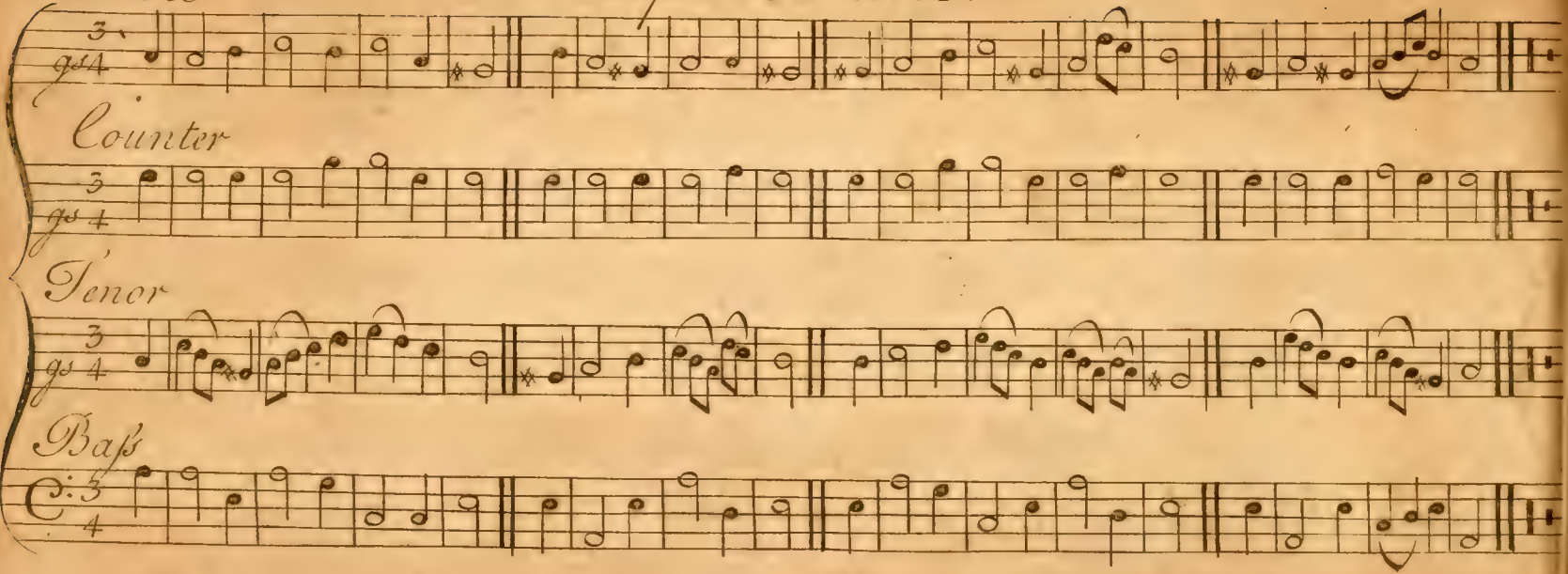
Westminster Tune



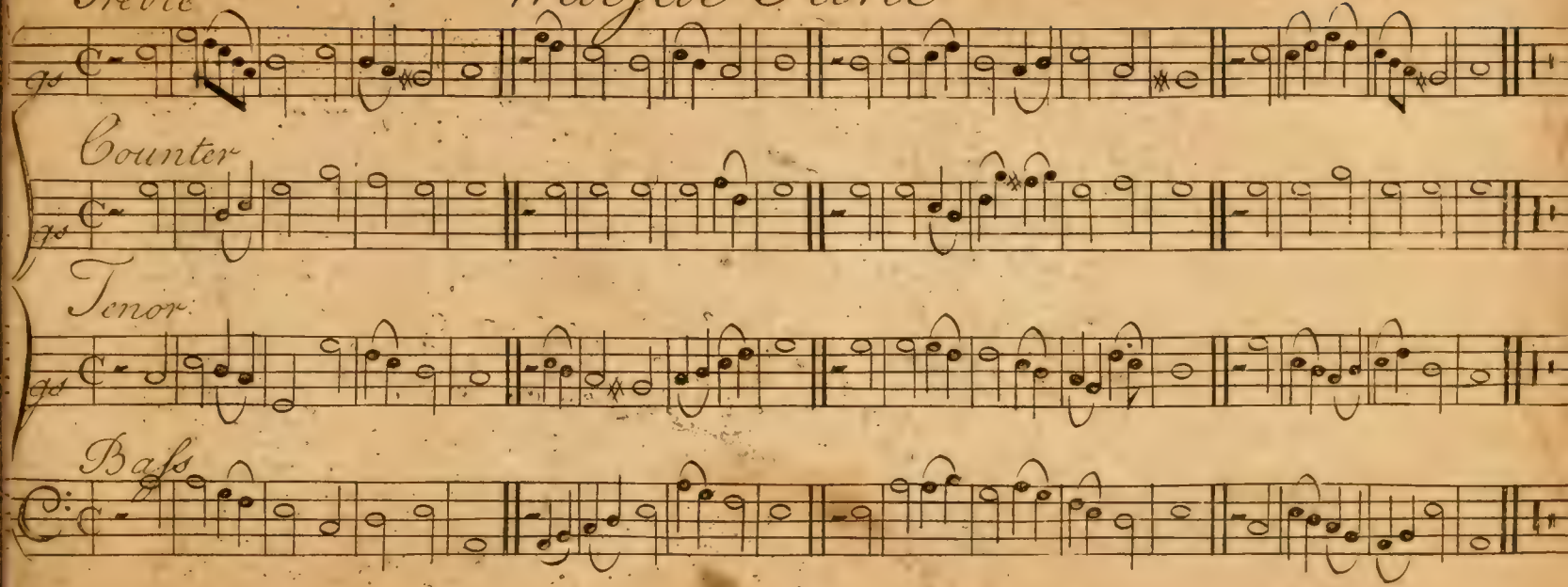
Coleshill Tune



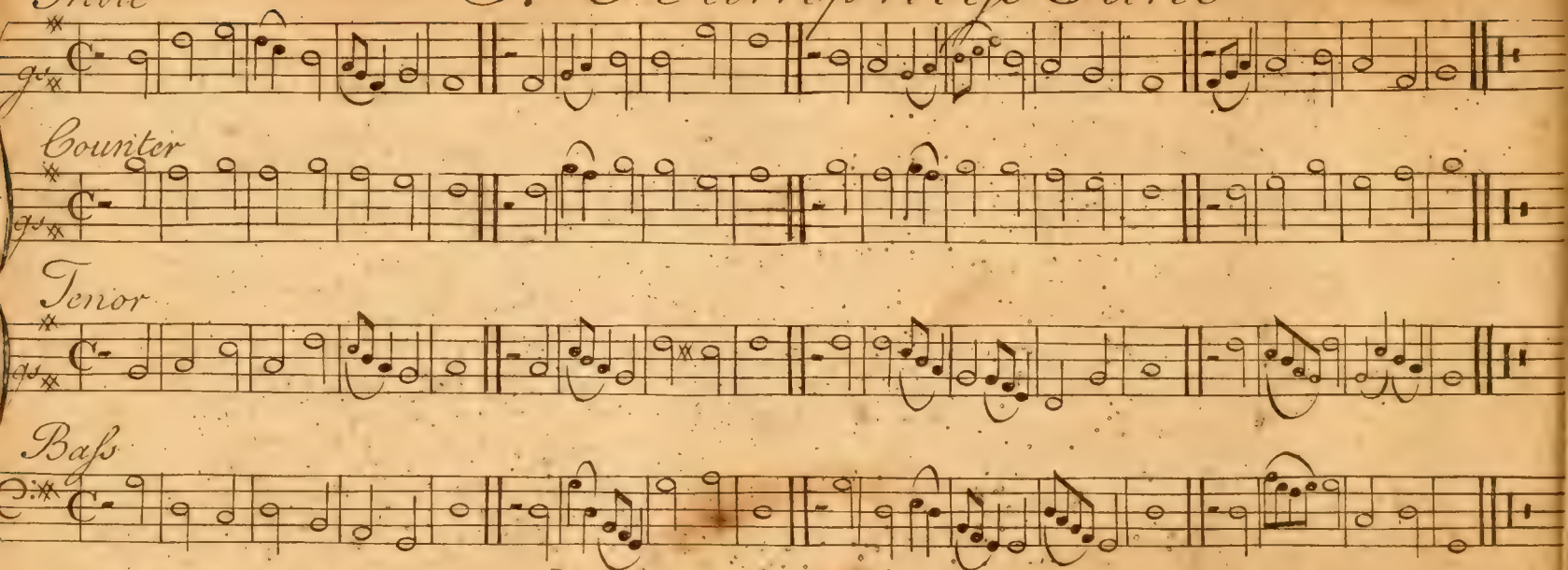
Ripon Tune.



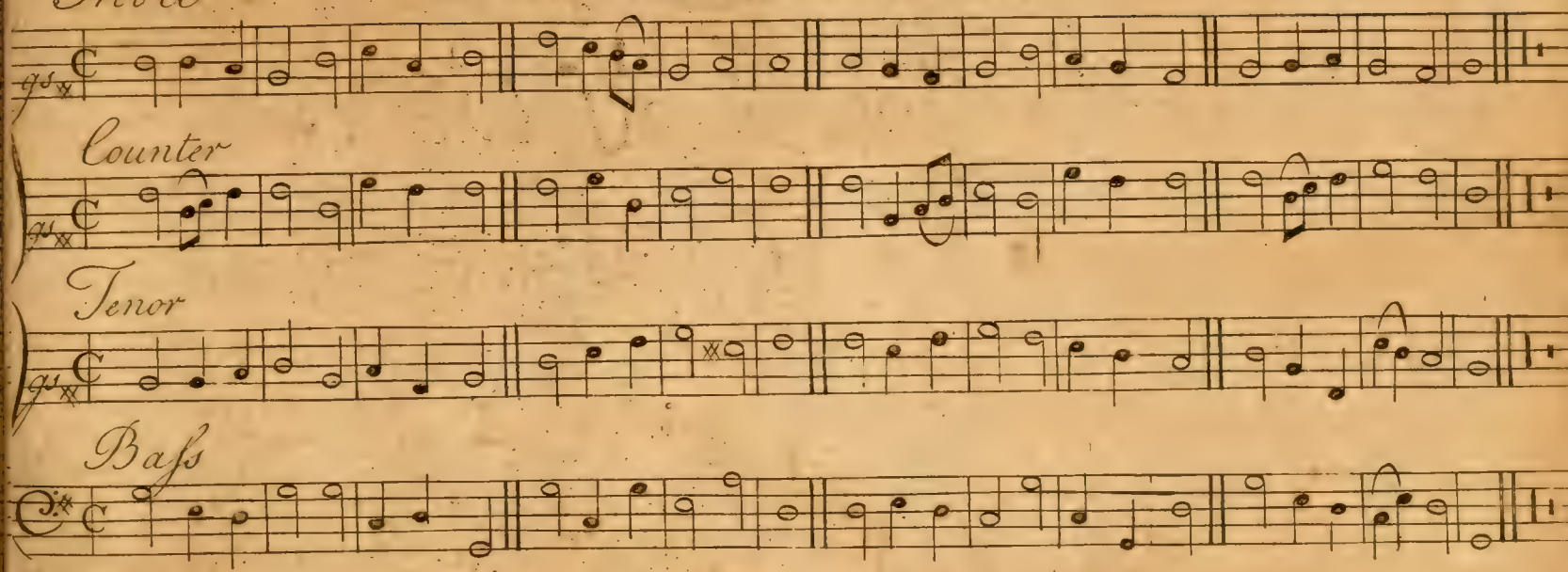
Walfal Tune



S.t Humphrys Tune

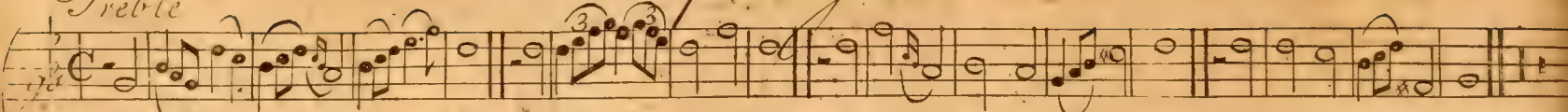


S.t Michaels Tune



Isle of Wight

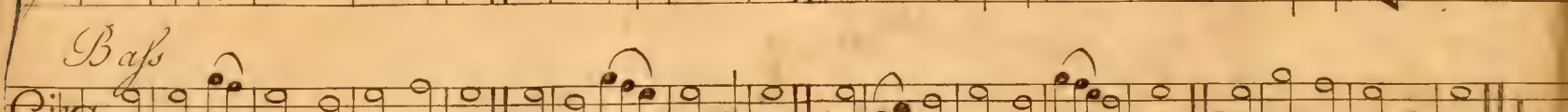
Treble



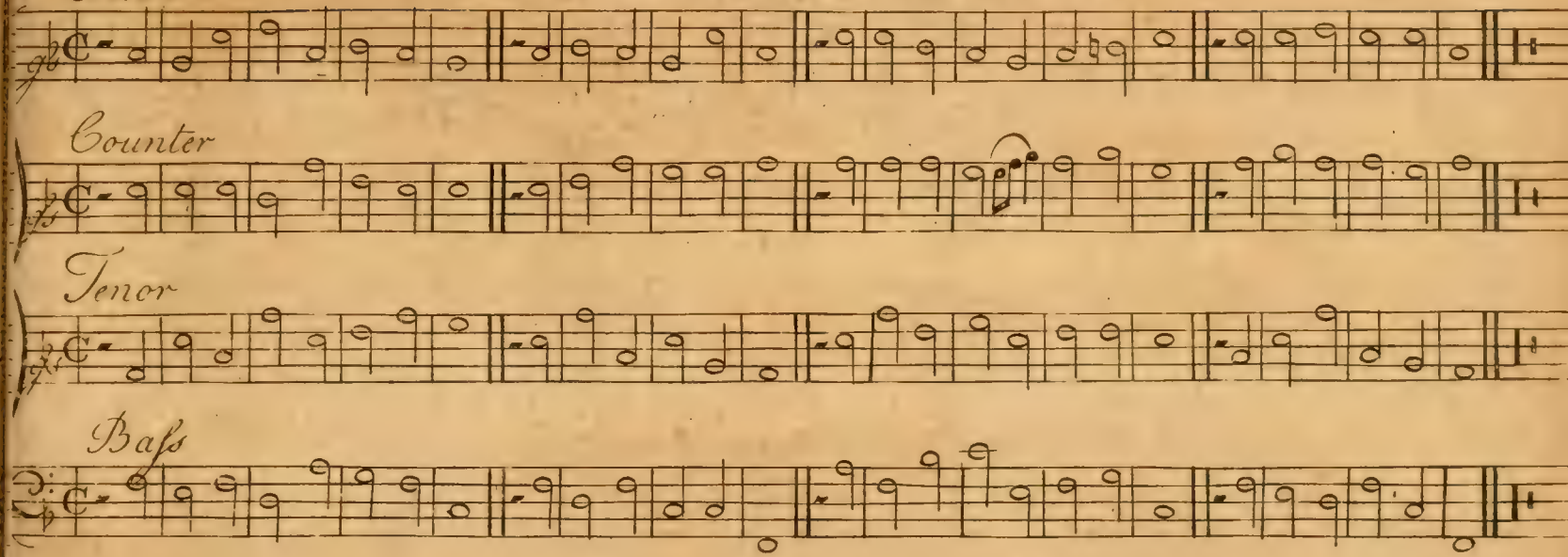
Counter

Tenor

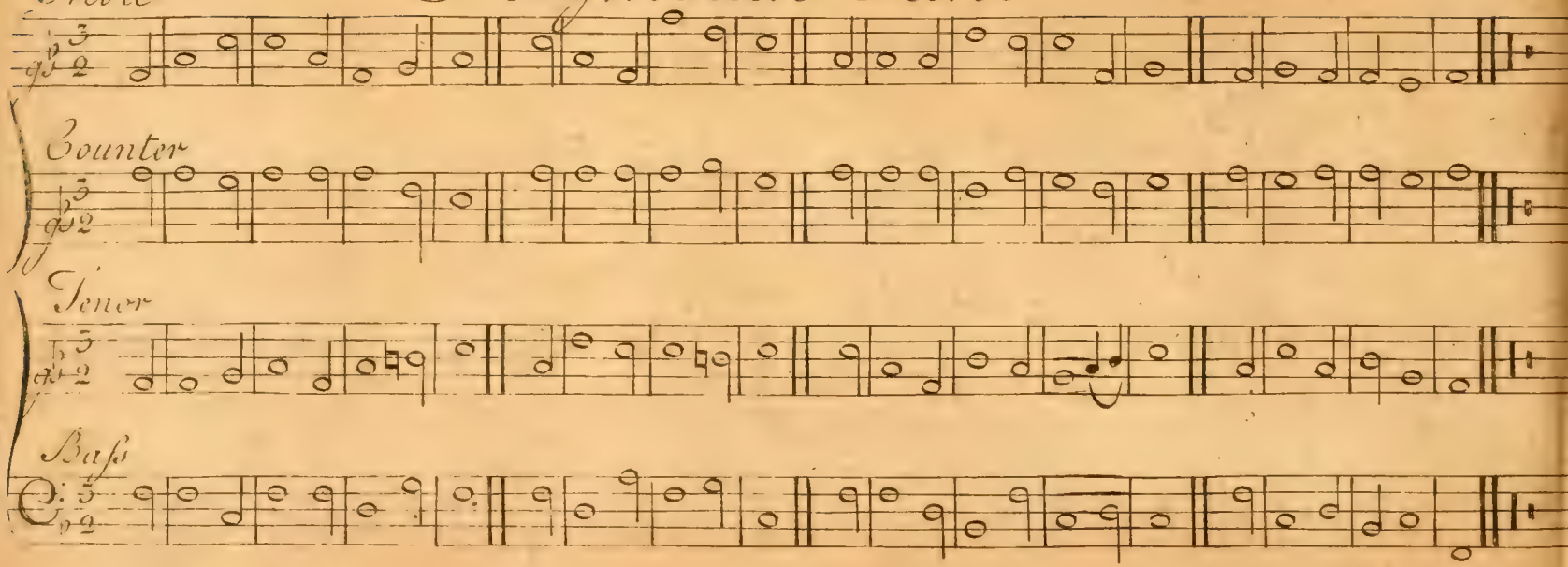
Bass



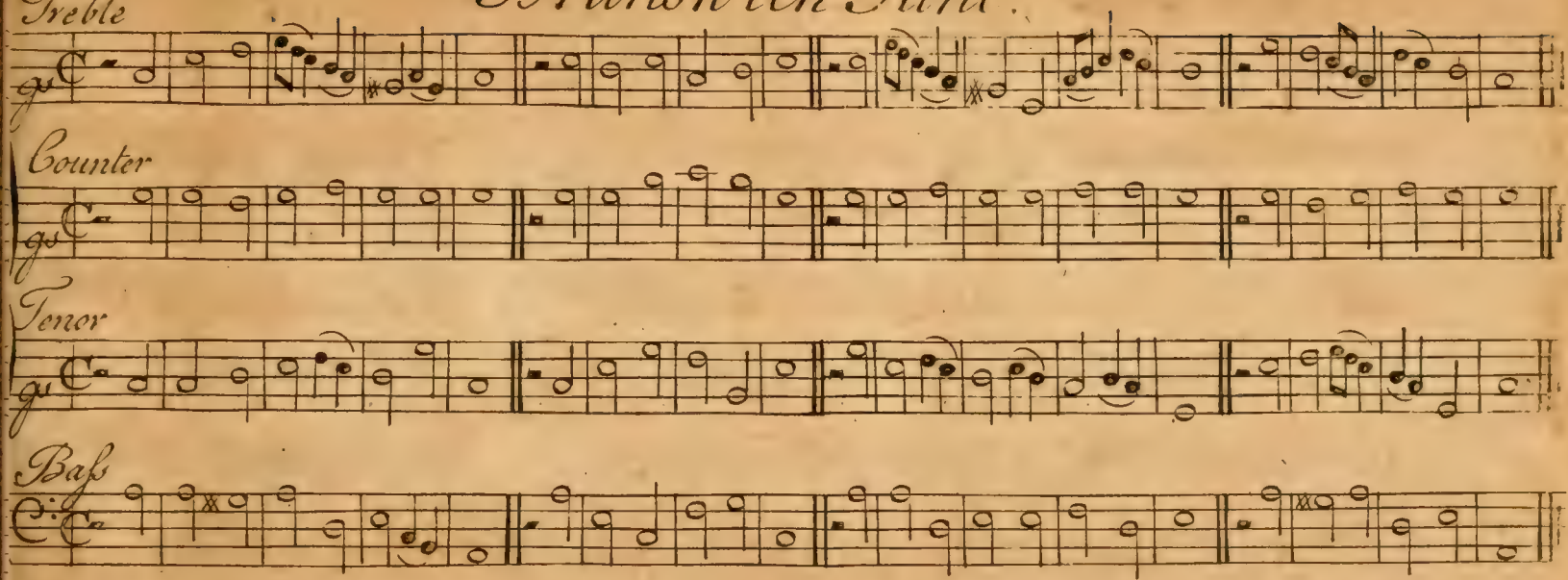
London New Tune



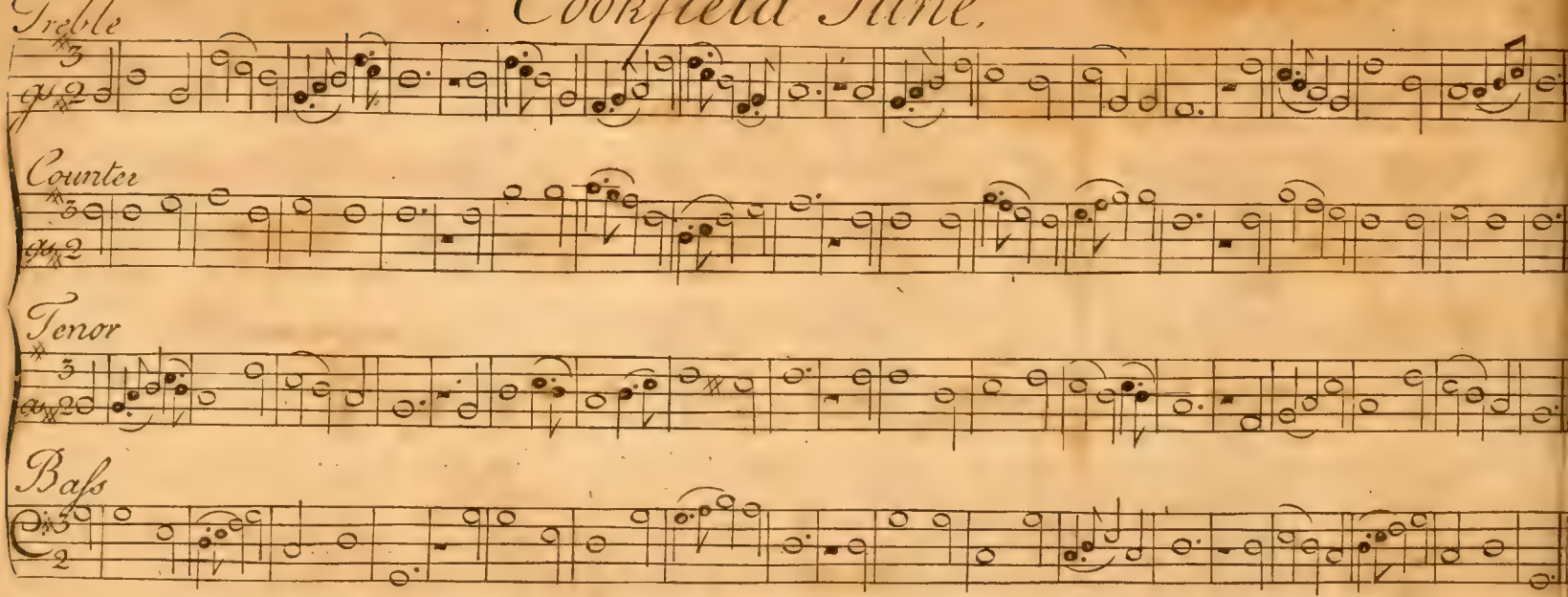
Portsmouth Tune



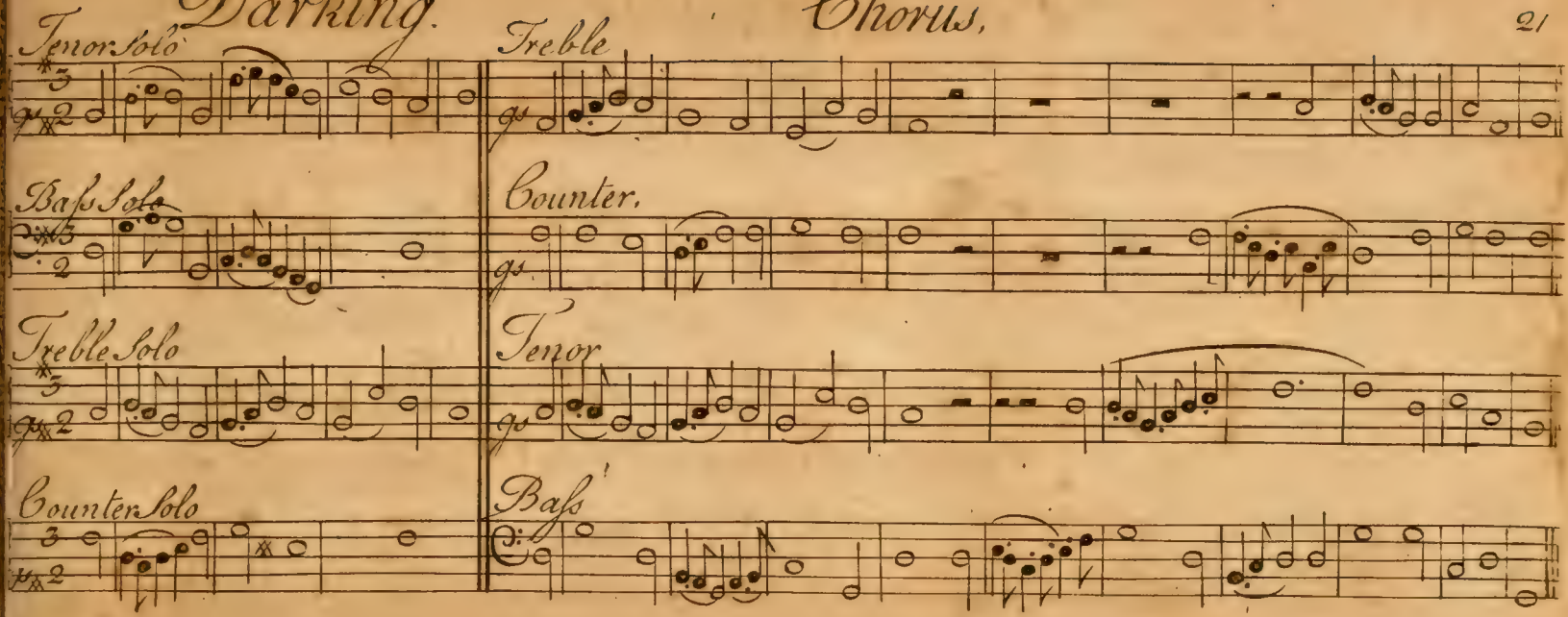
Brunswick Tune.



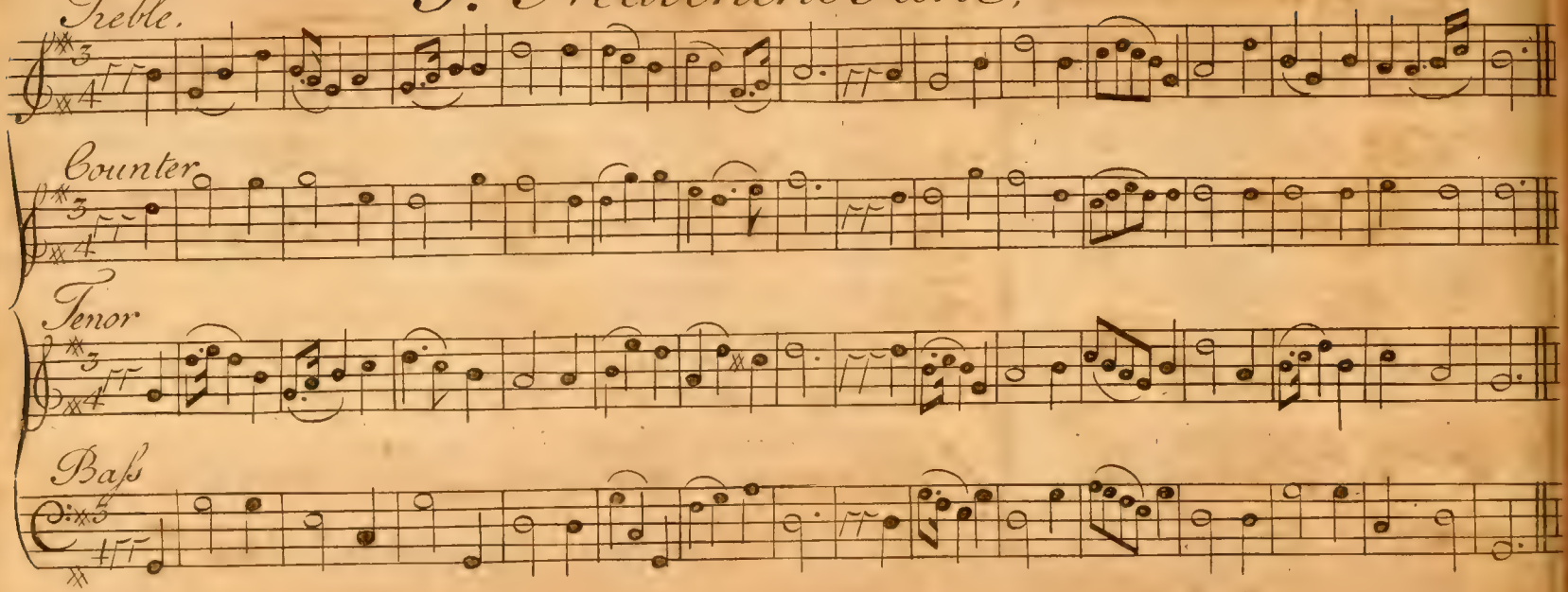
Cookfield Tune.



Darking. Chorus.



St. Matthews Tune.



Dorchester.

Tenor Solo

Treble Solo

Bass Solo

Counter Solo

Treble

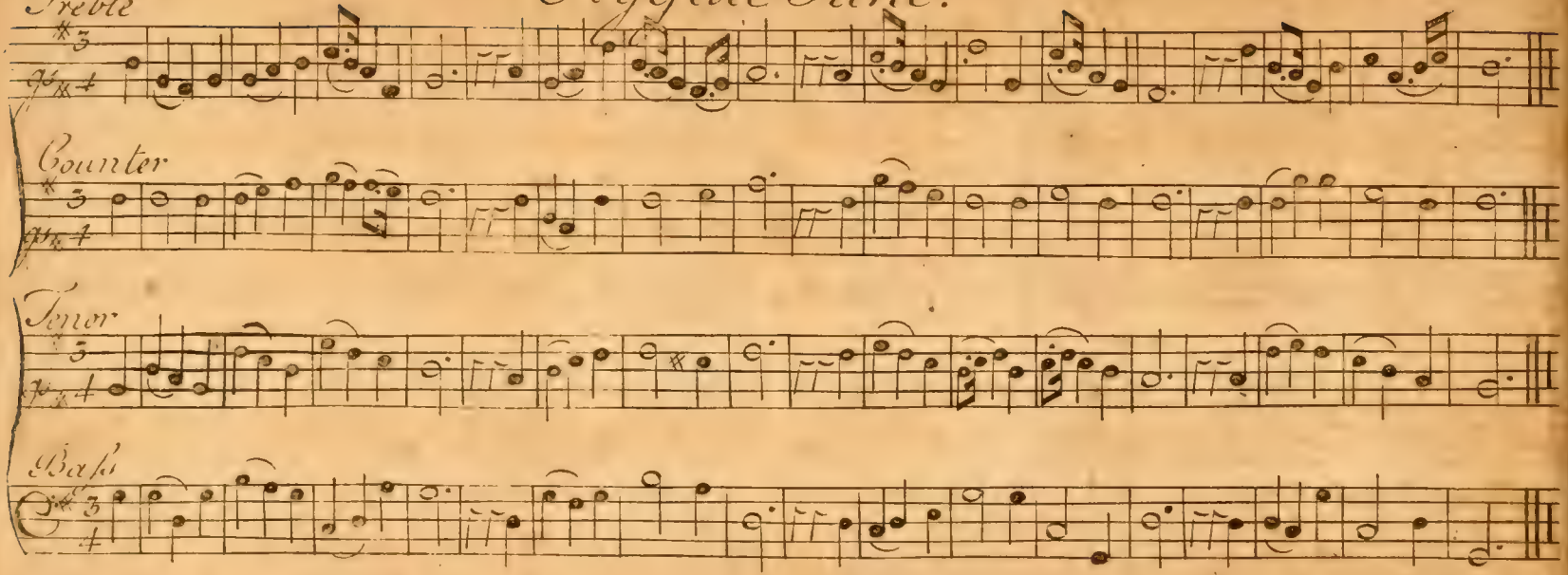
Chorus.

Counter

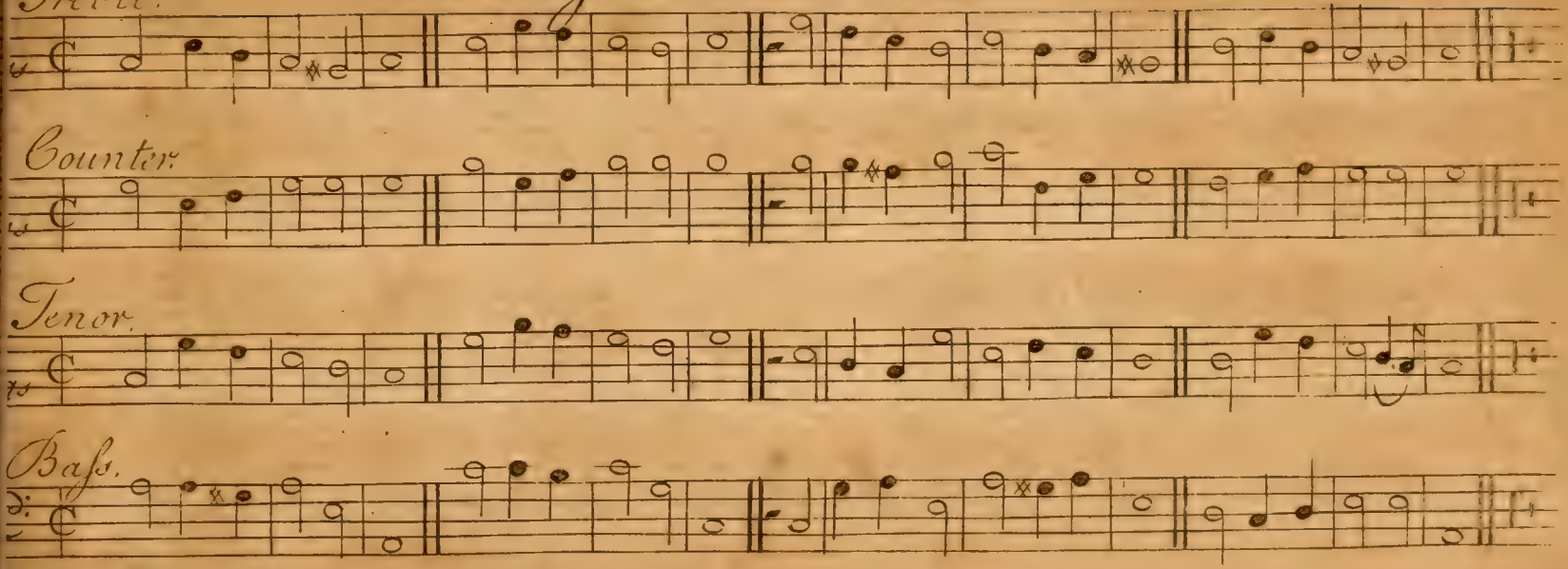
Tenor

Bass

Rygate Tune.



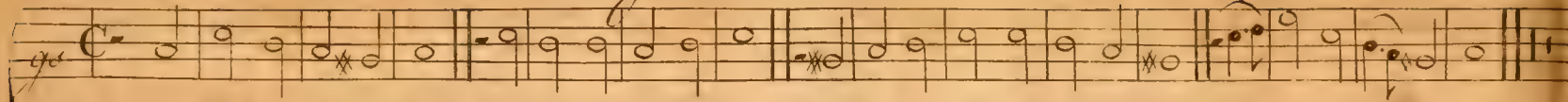
Wirksworth Tune.



20

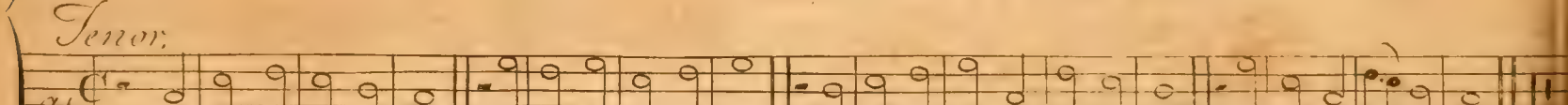
Orange Tune.

Treble.



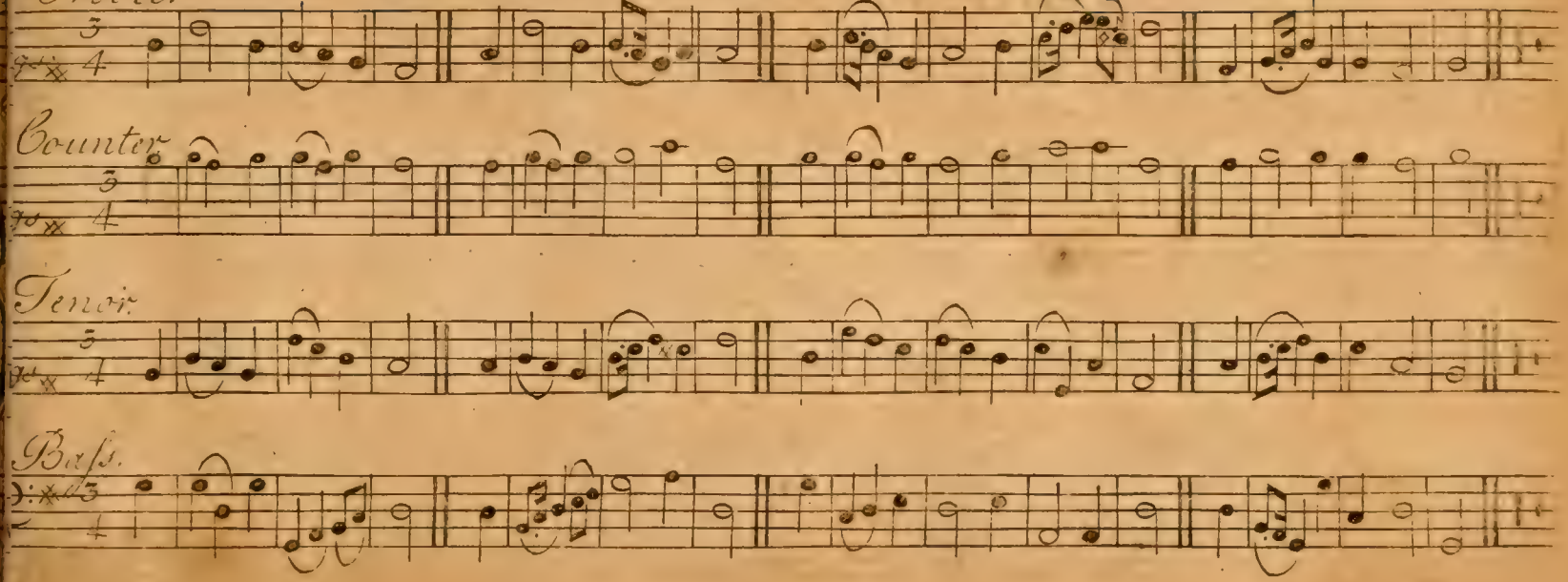
Counter.

Tenor.



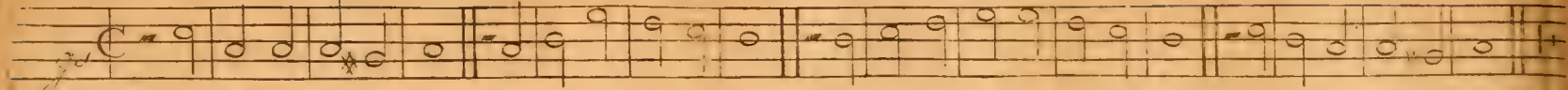
Bass.

Newcastle Tune.



Southwell Tune.

Treble.

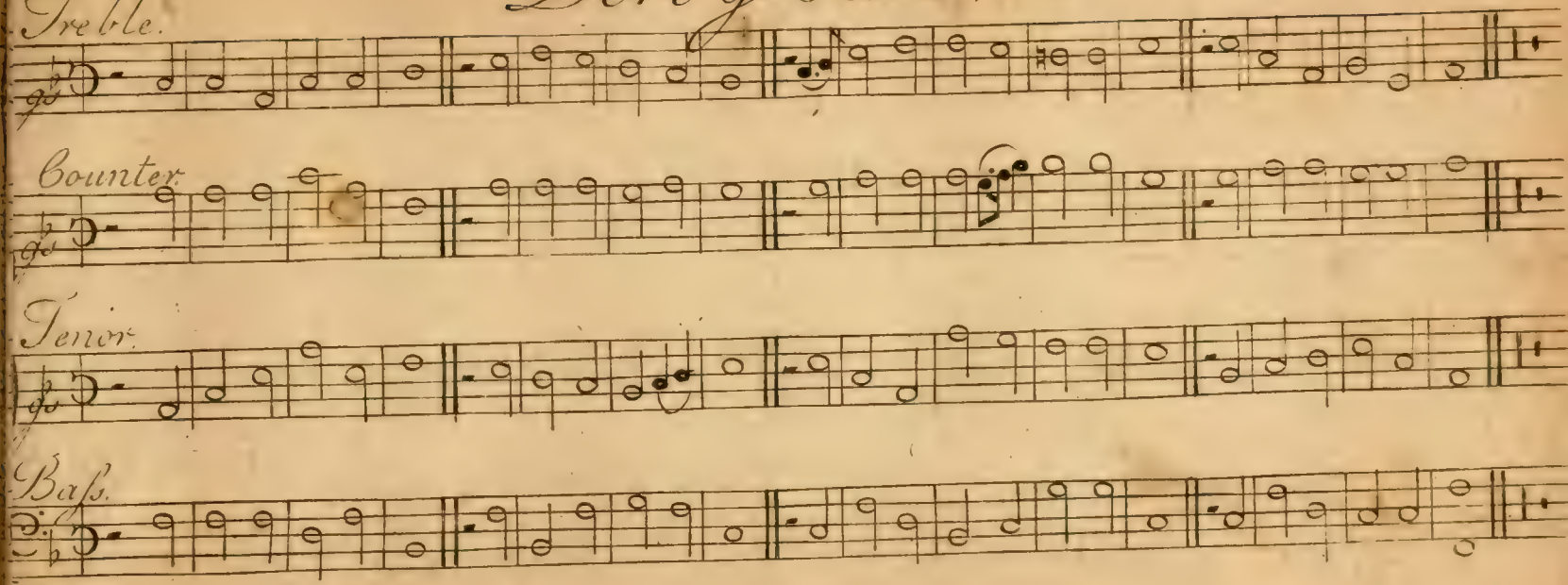


Counter.

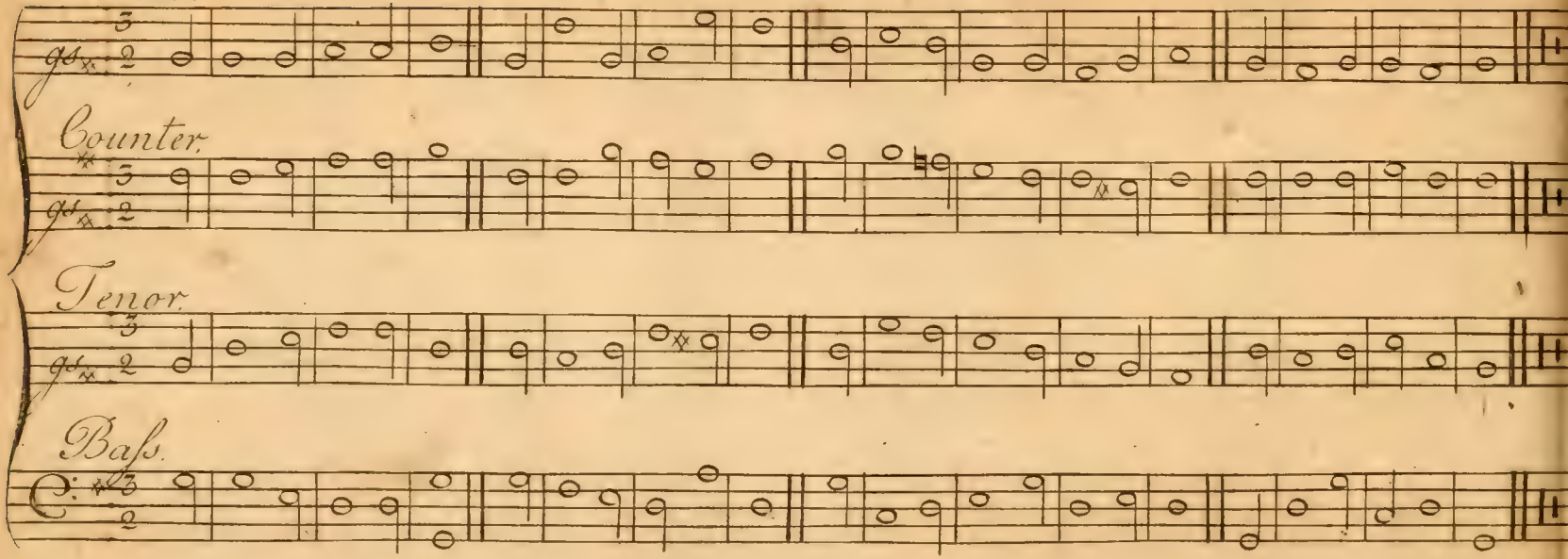
Tenor

Bass

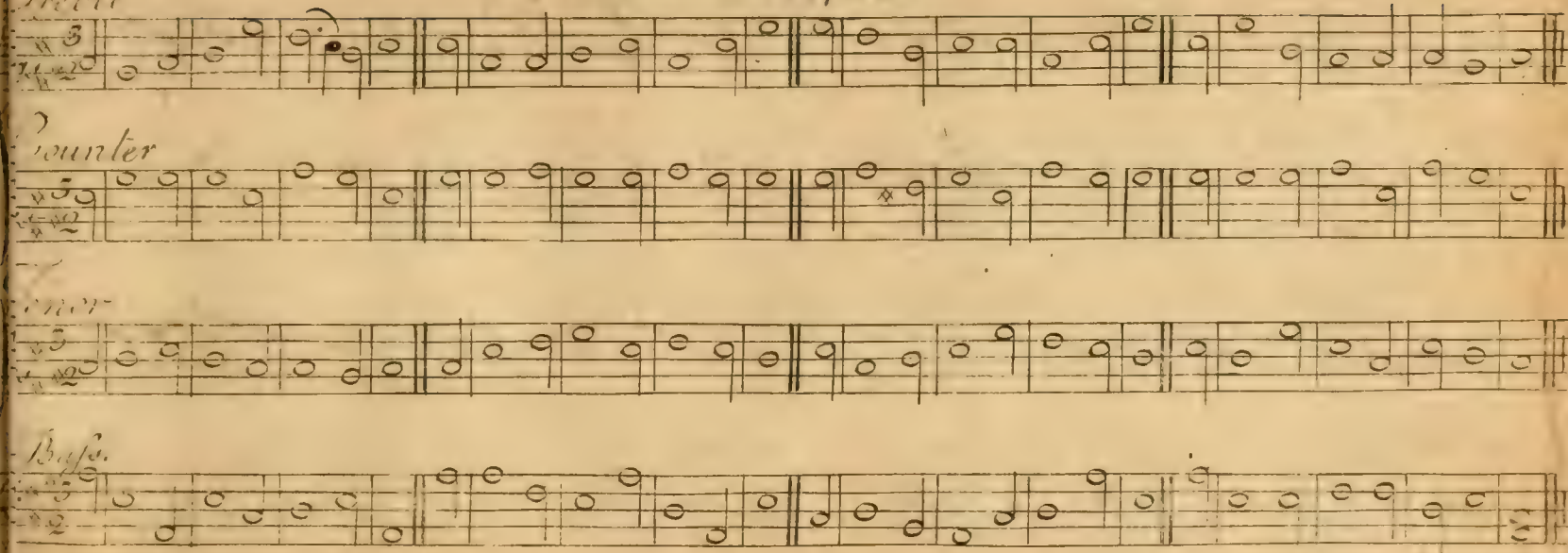
Derby Tune.



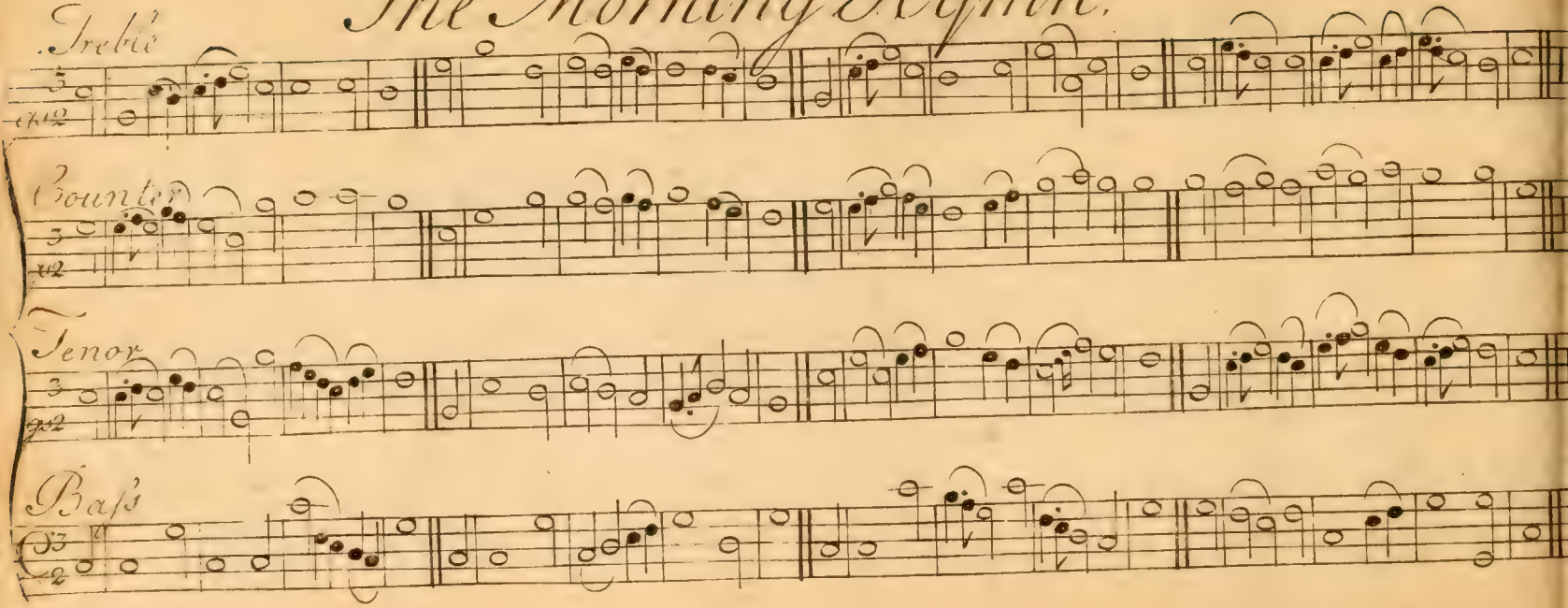
St Peter's Tune.



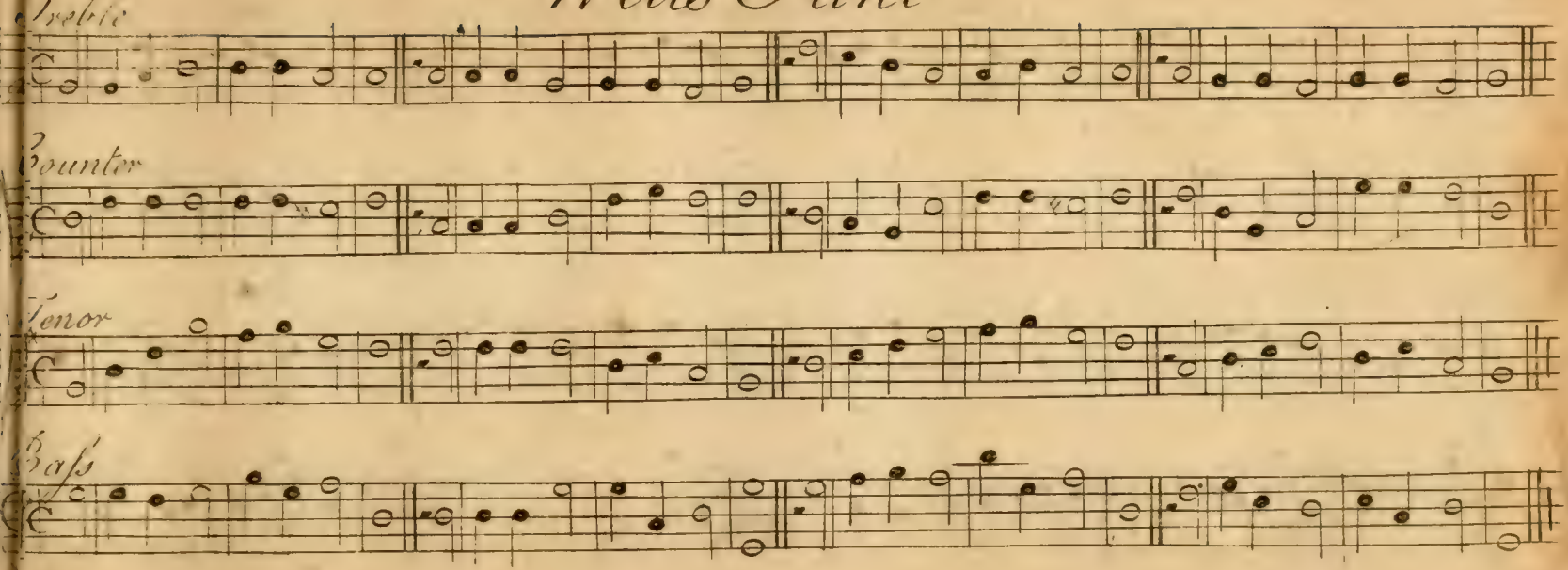
Bath Tune



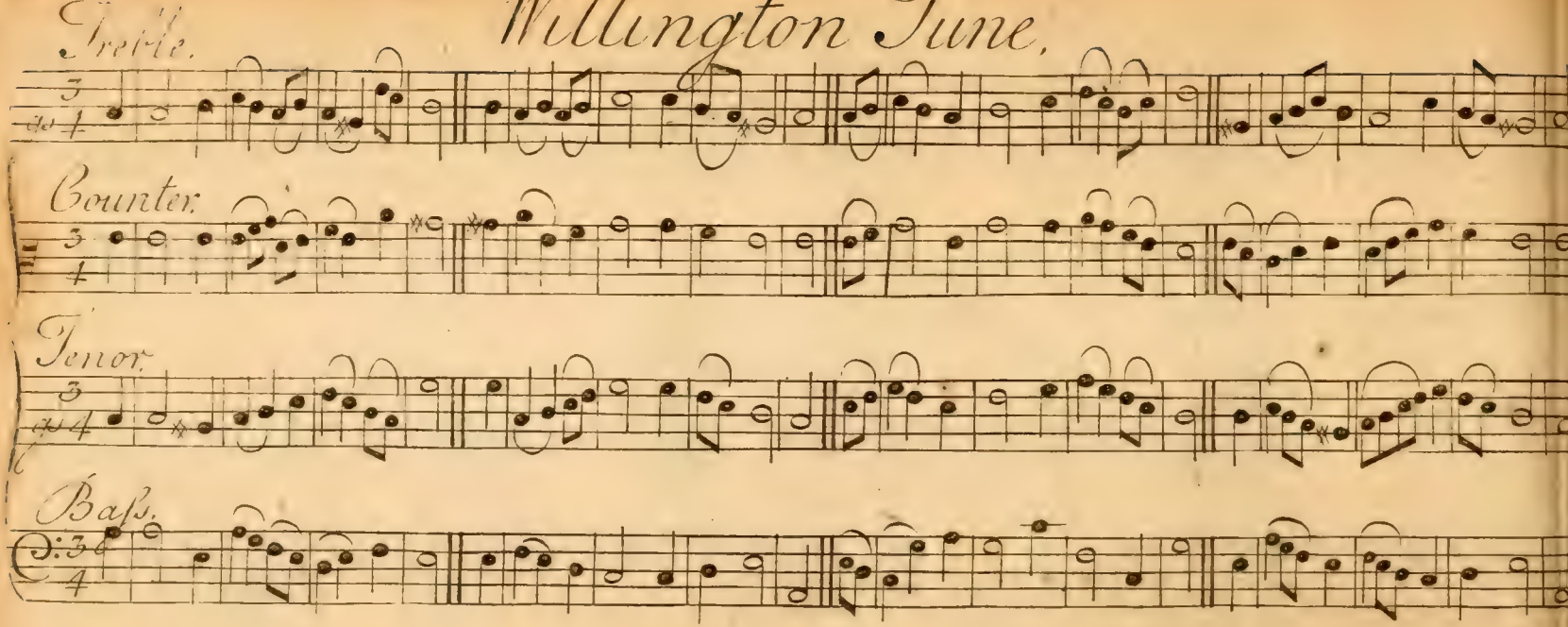
The Morning Hymn.



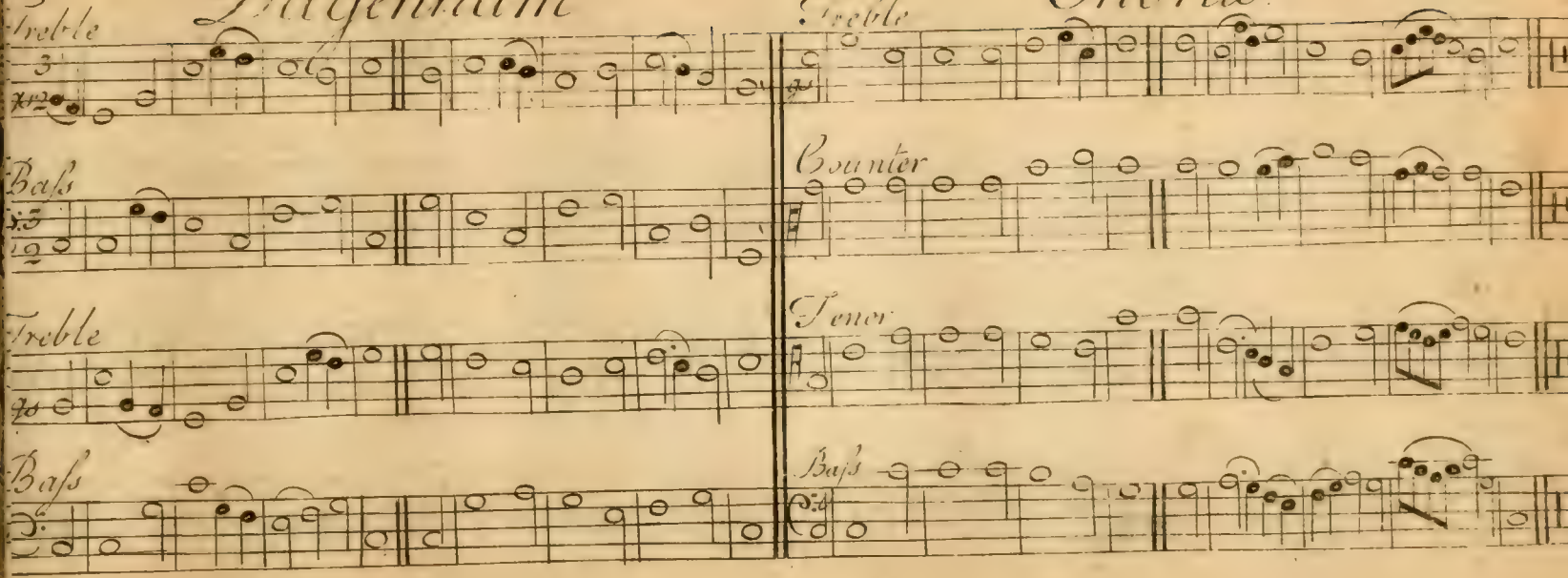
Wells Tune



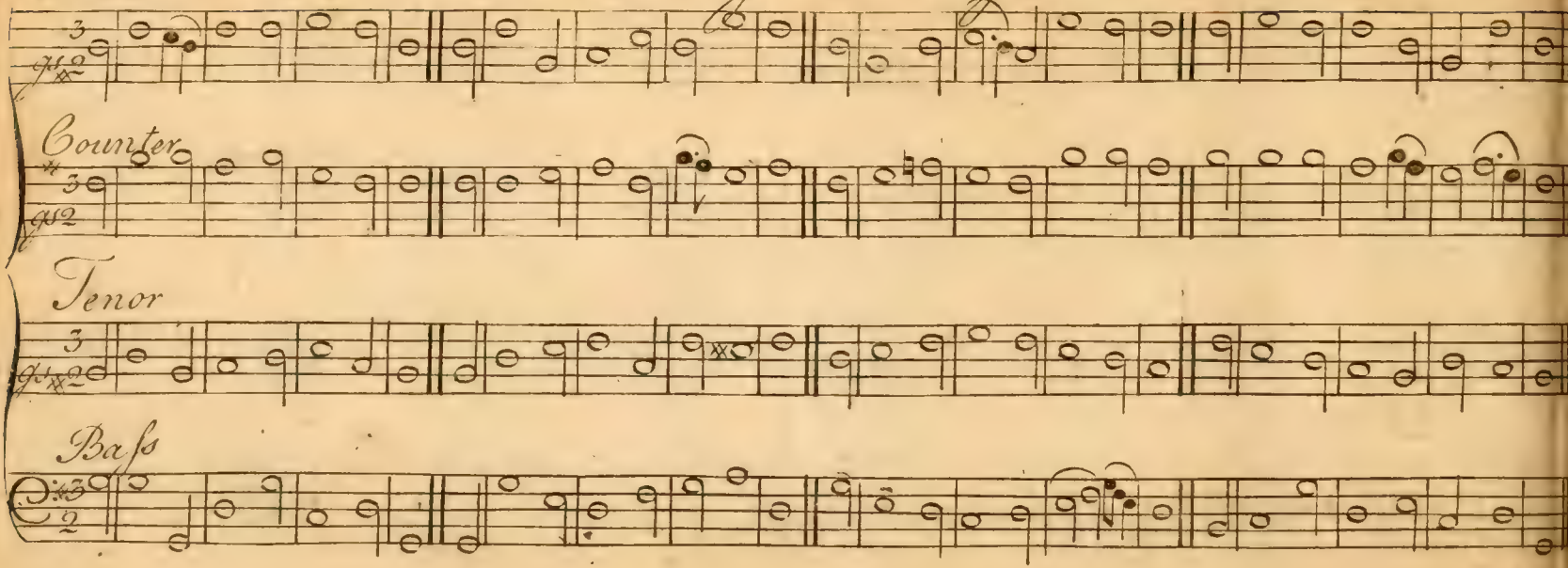
Willington Tune.



Dagenham Chorus



The Angels Hymn.



Leatherhead.

Bass Solo

Tenor Solo

Counter Solo

Treble Solo

Chorus.

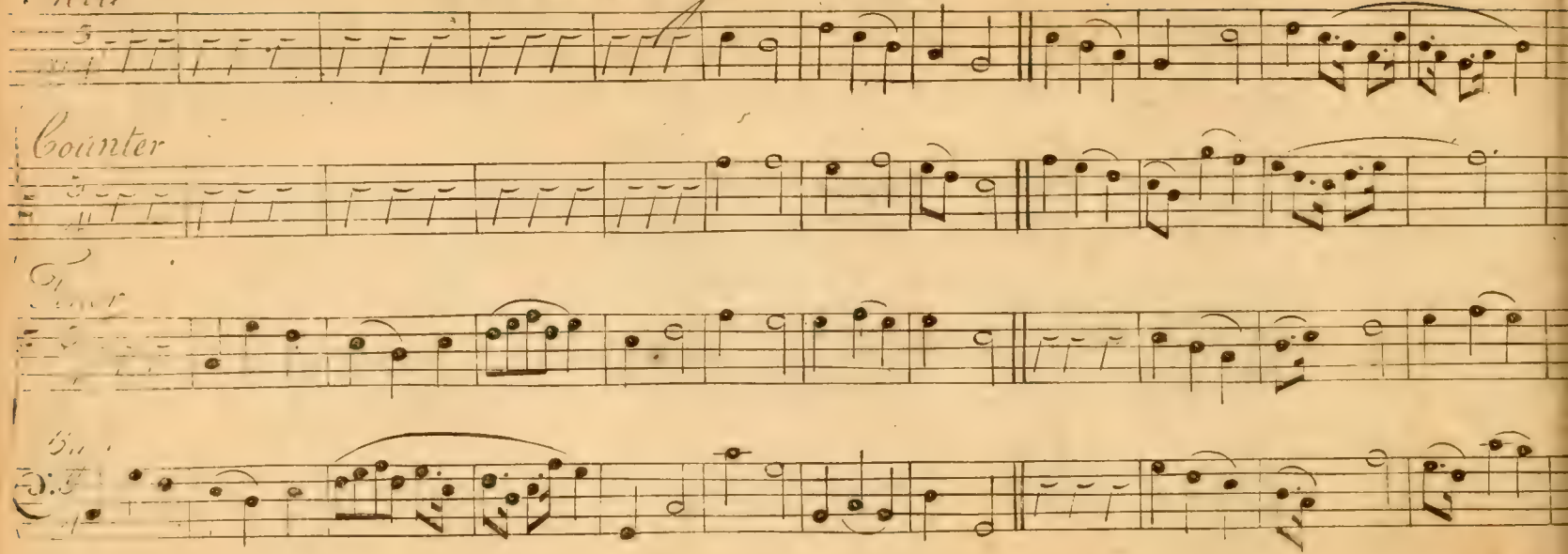
Treble

Counter

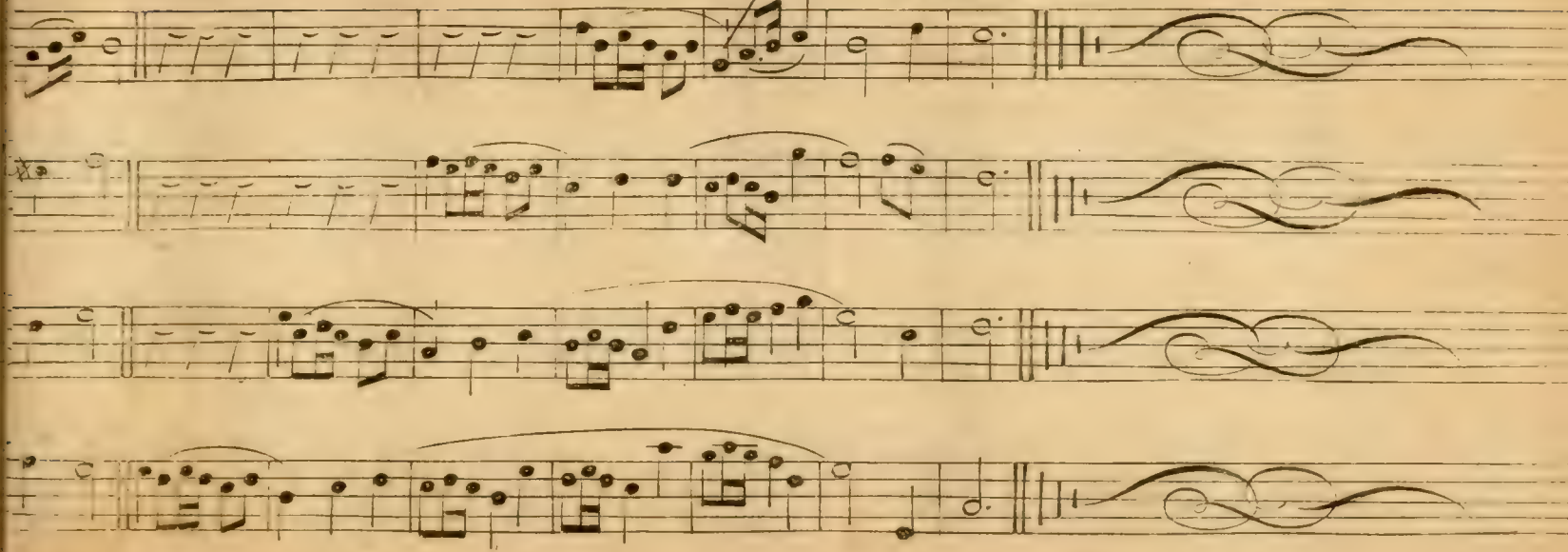
Tenor

Bass

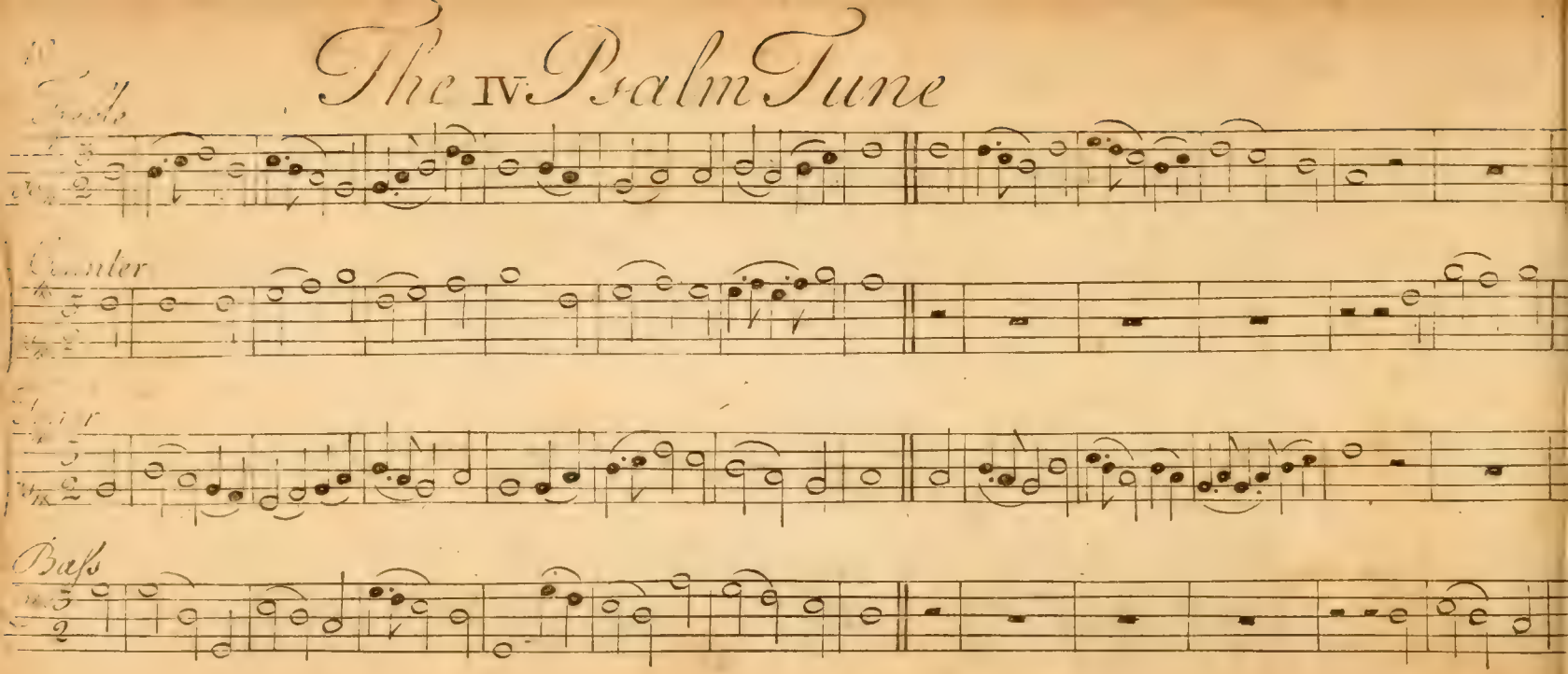
Cranley Tune



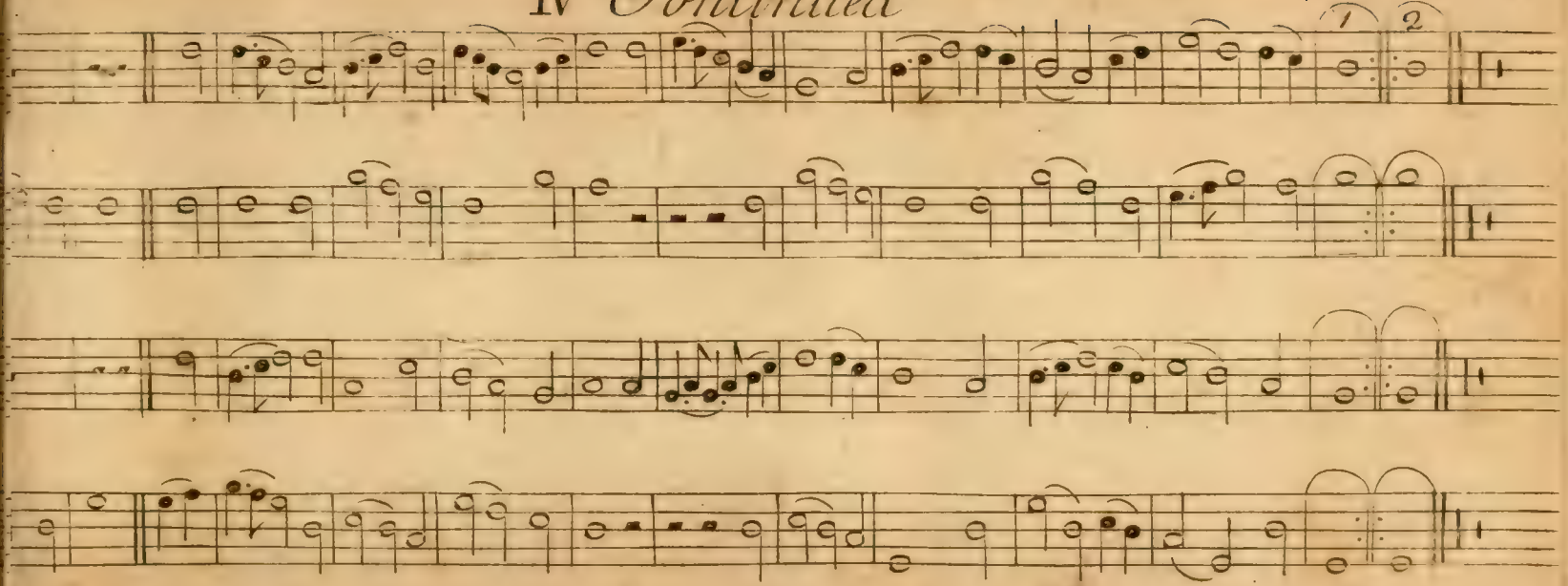
Cranley, Continued



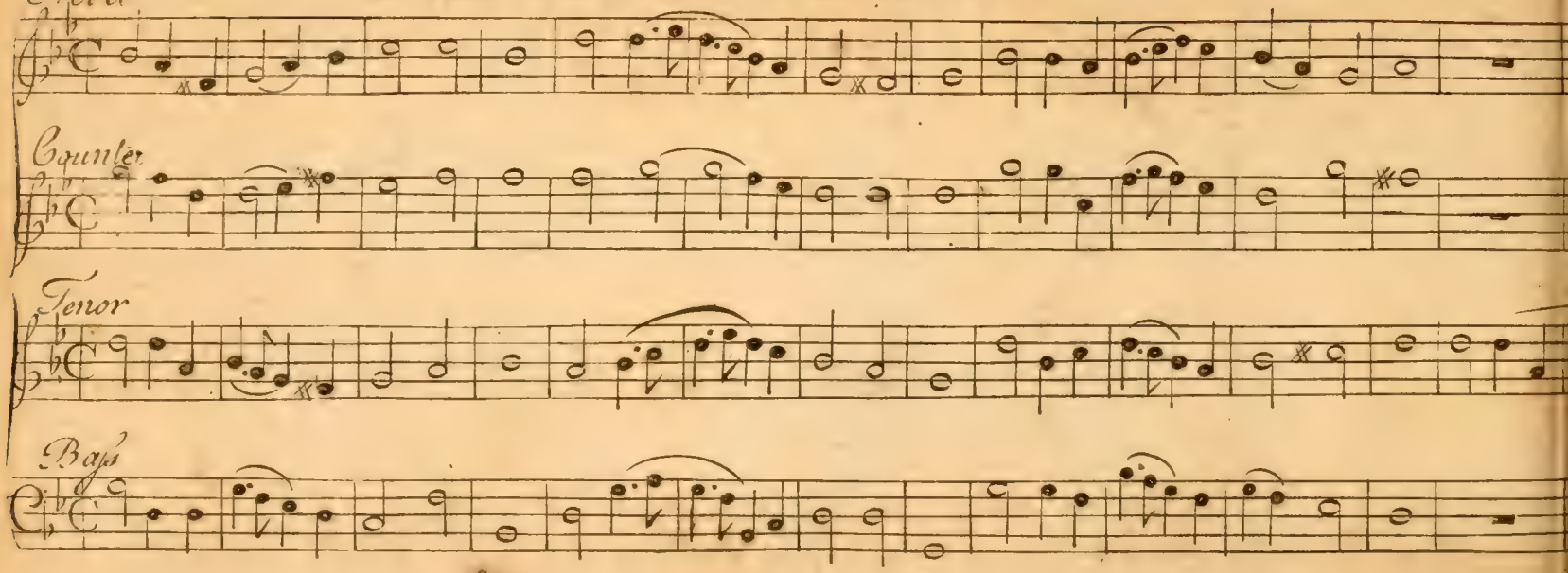
The IV. Psalm Tune



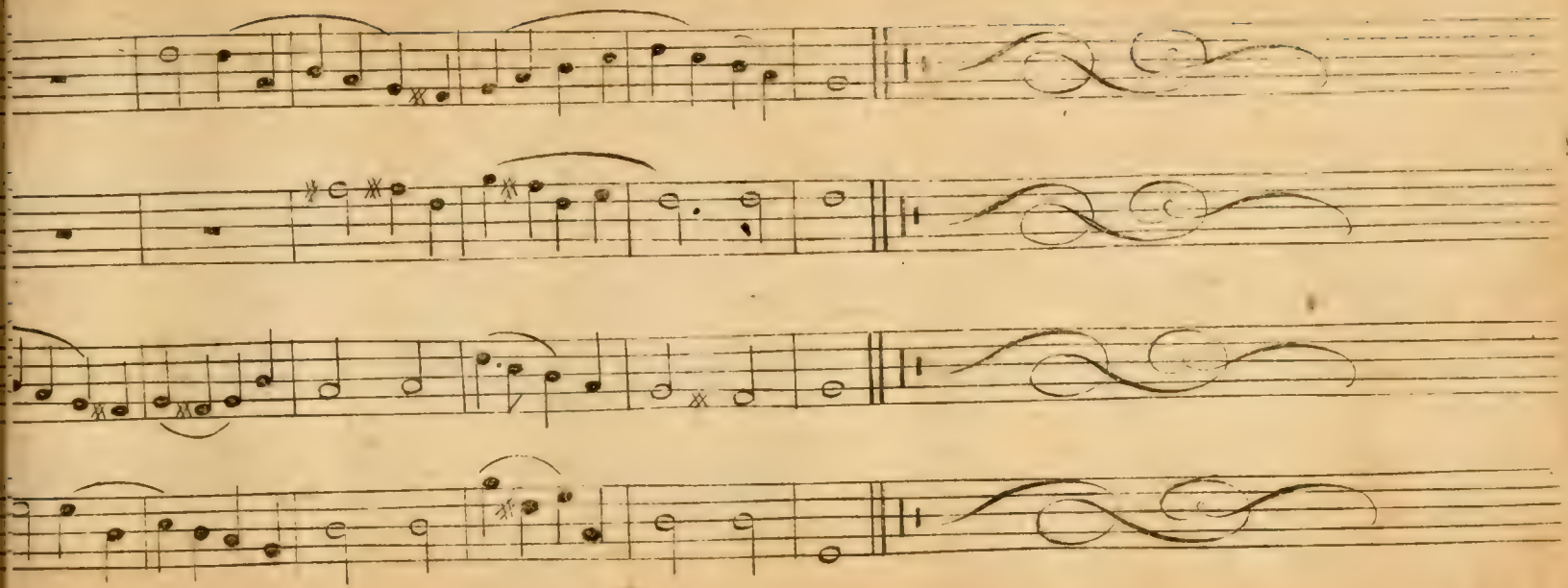
IV *Continued*



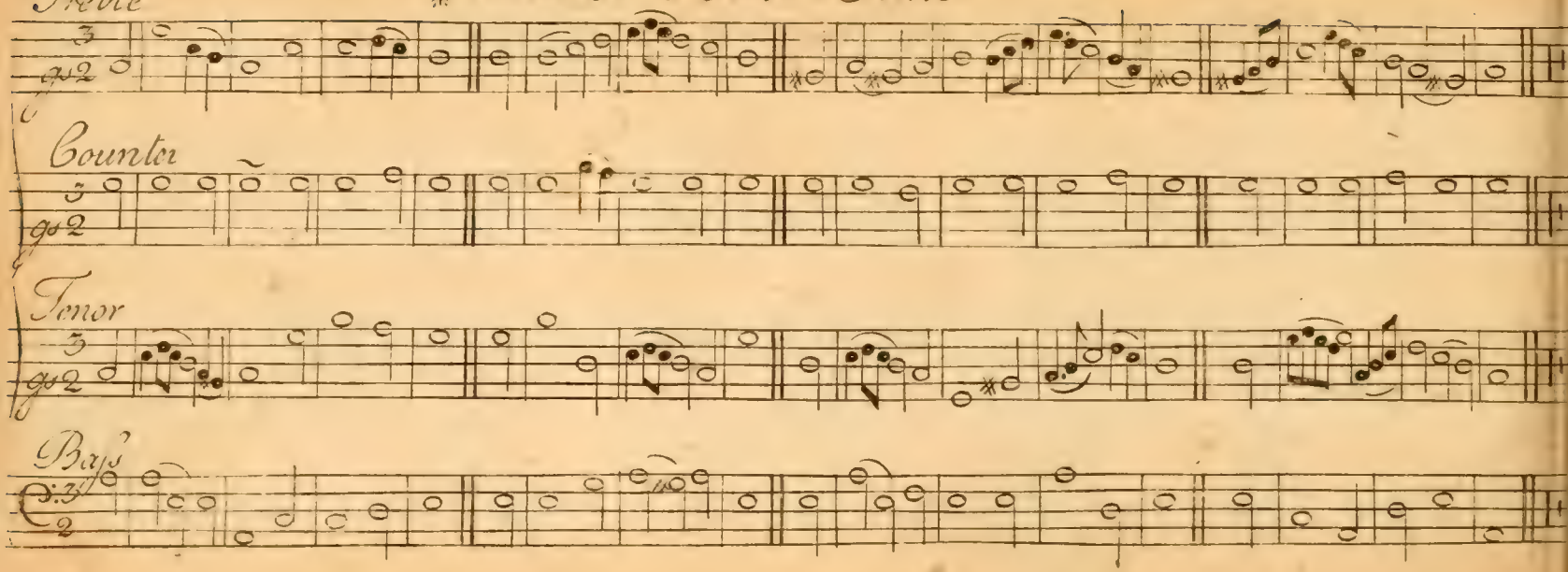
The v Psalm Tune



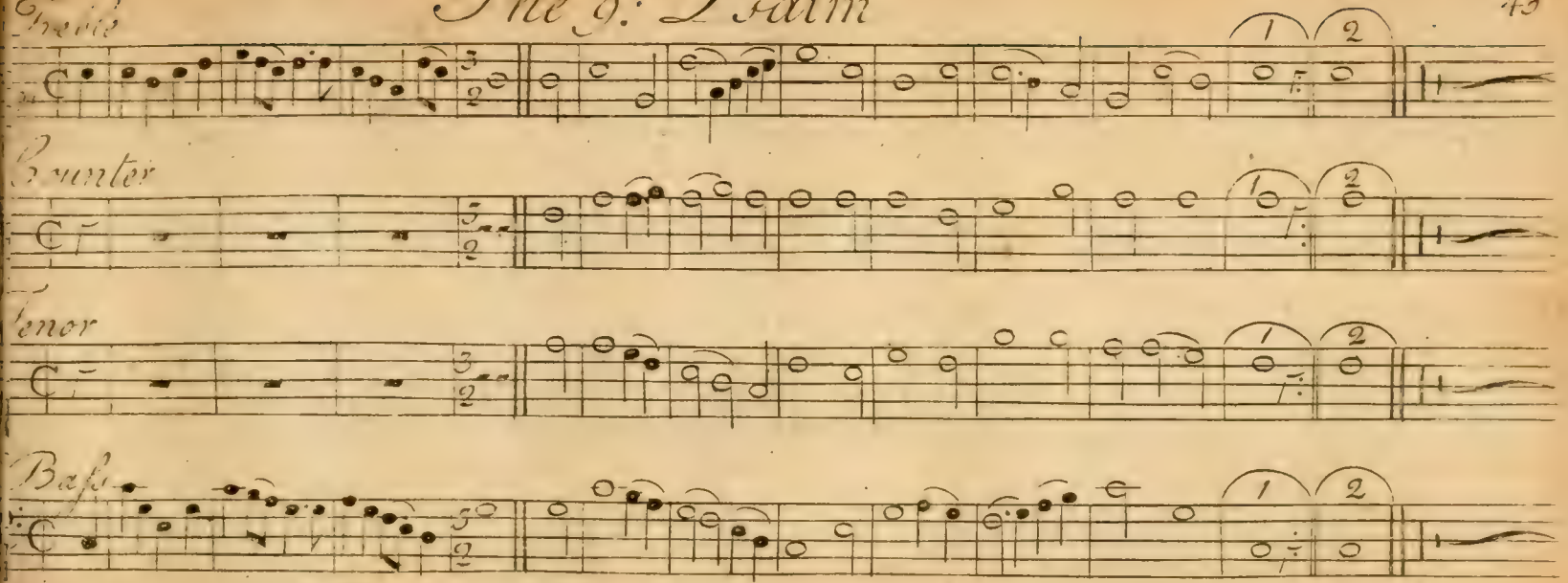
Continued



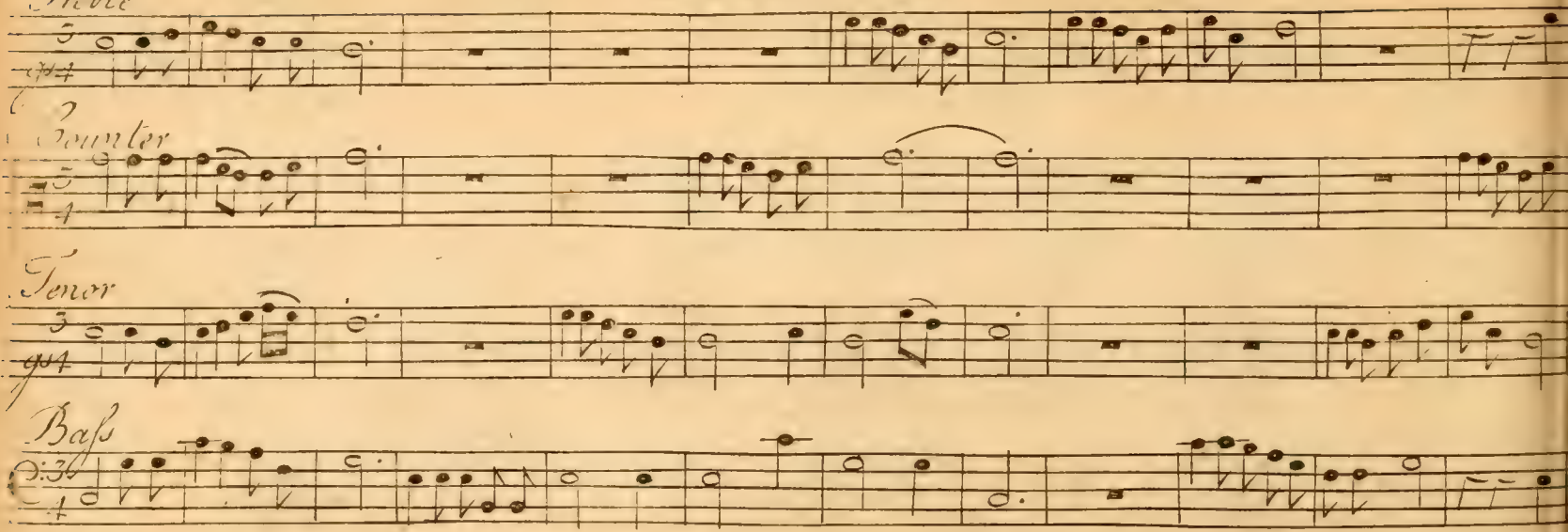
The 8th Psalm Tune



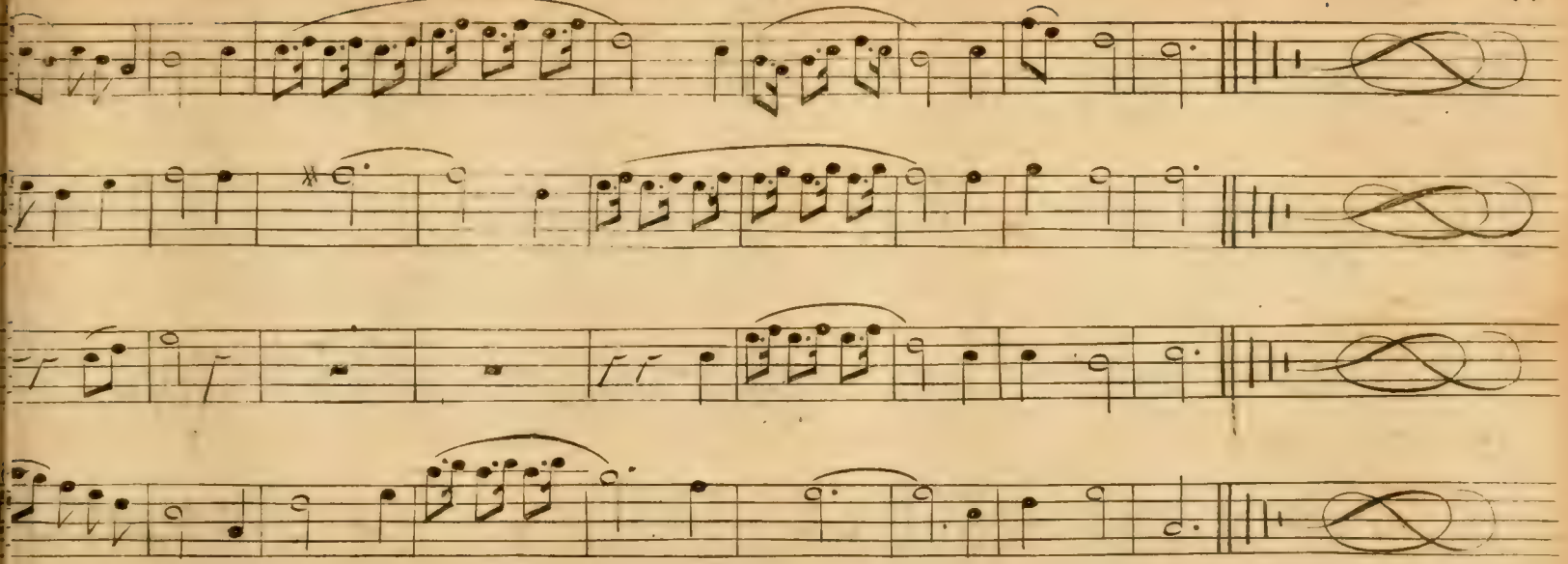
The 9.th Psalm



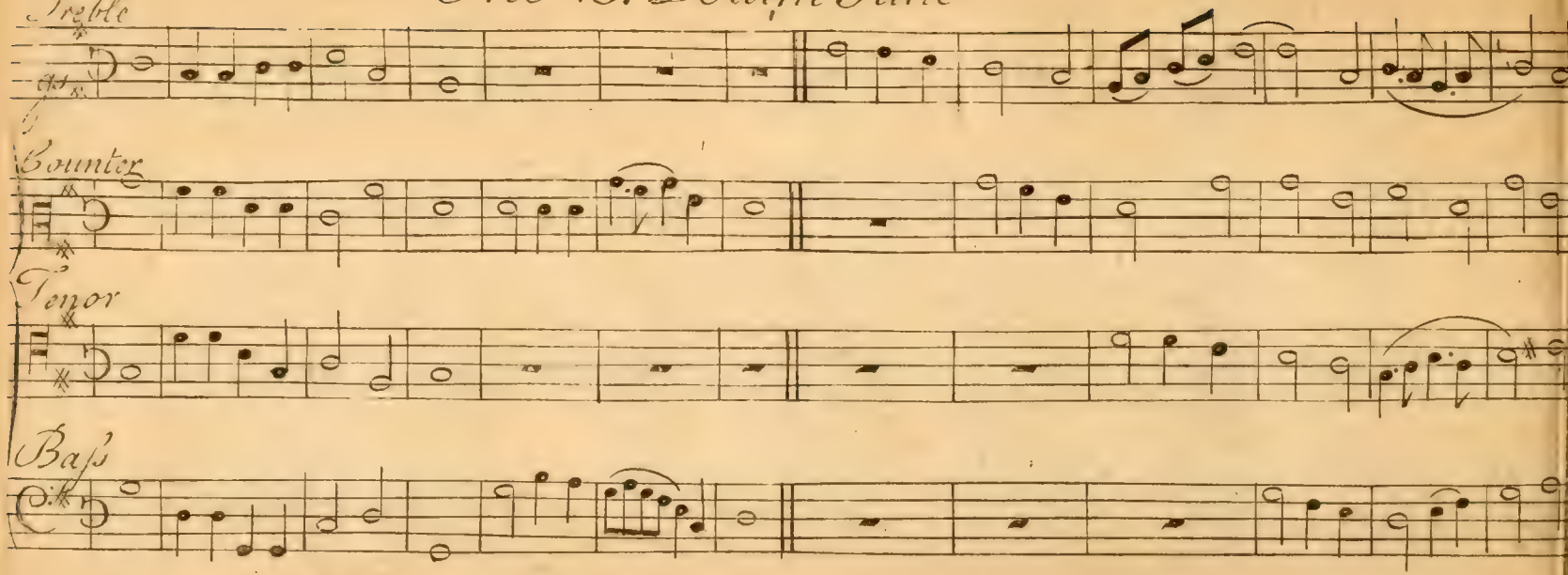
The 12th Psalm Tune



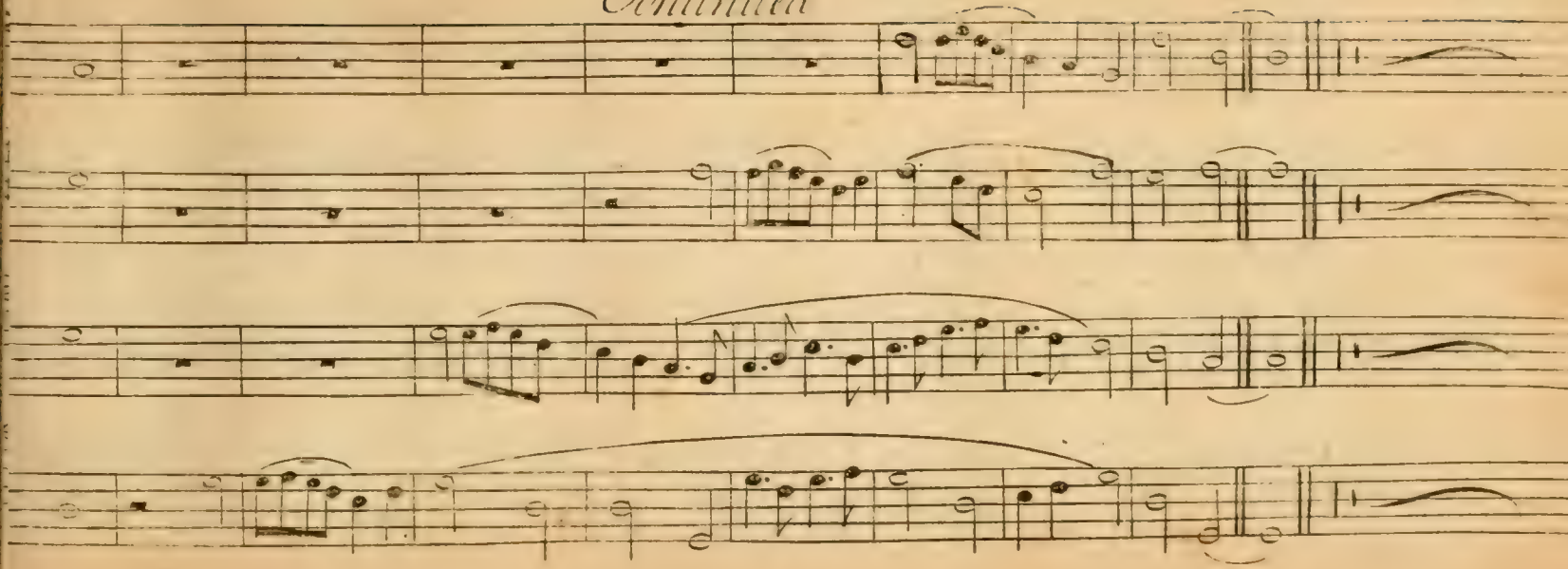
Continued



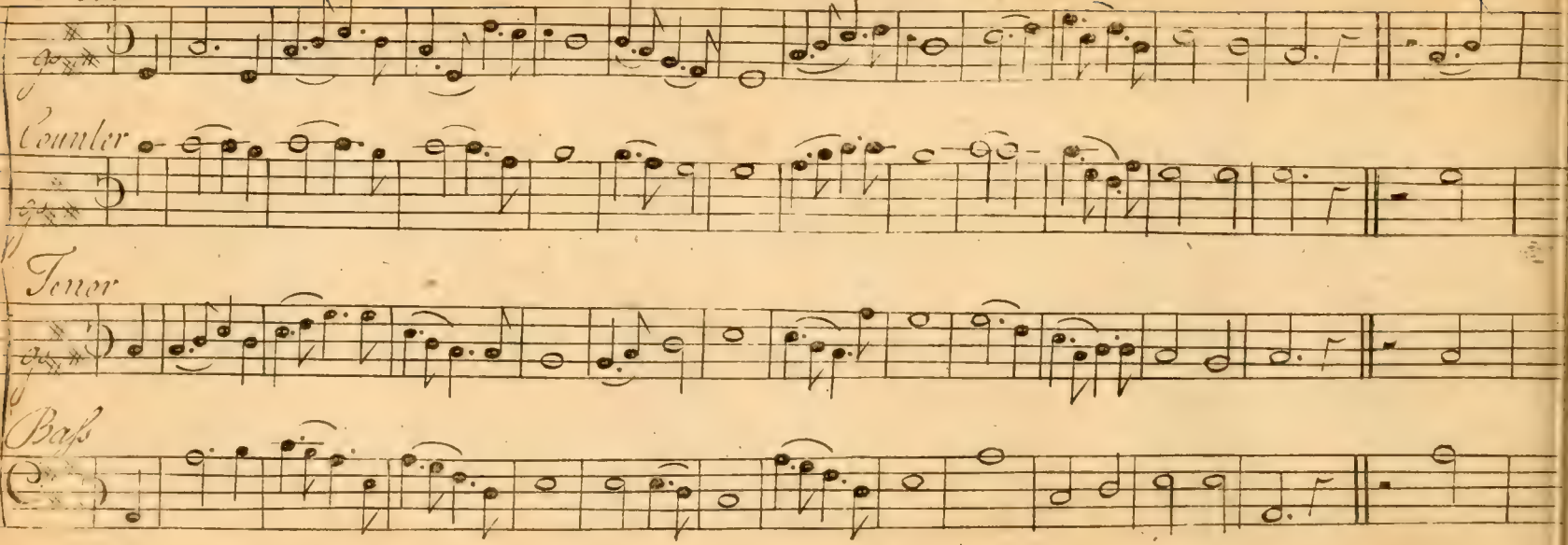
The 15.th Psalm Tune



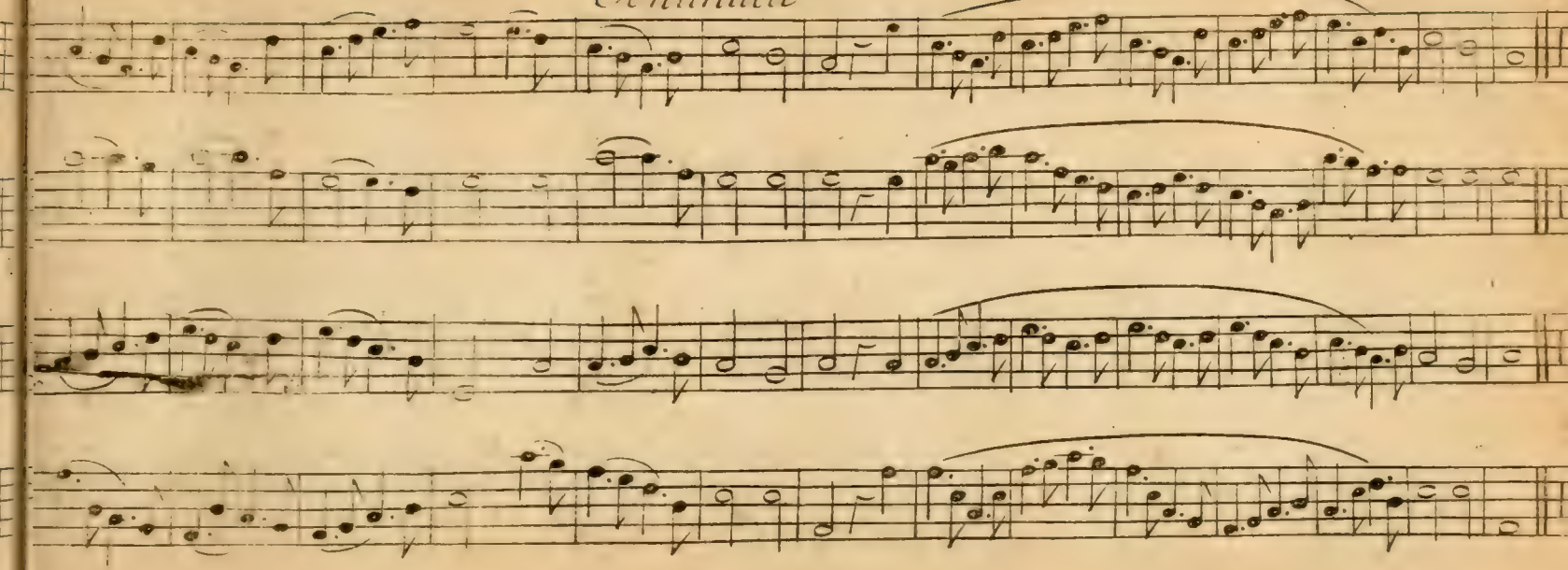
Continued



* The 23.d Psalm Tune



Continued



The 33.d Psalm Tune

:S:

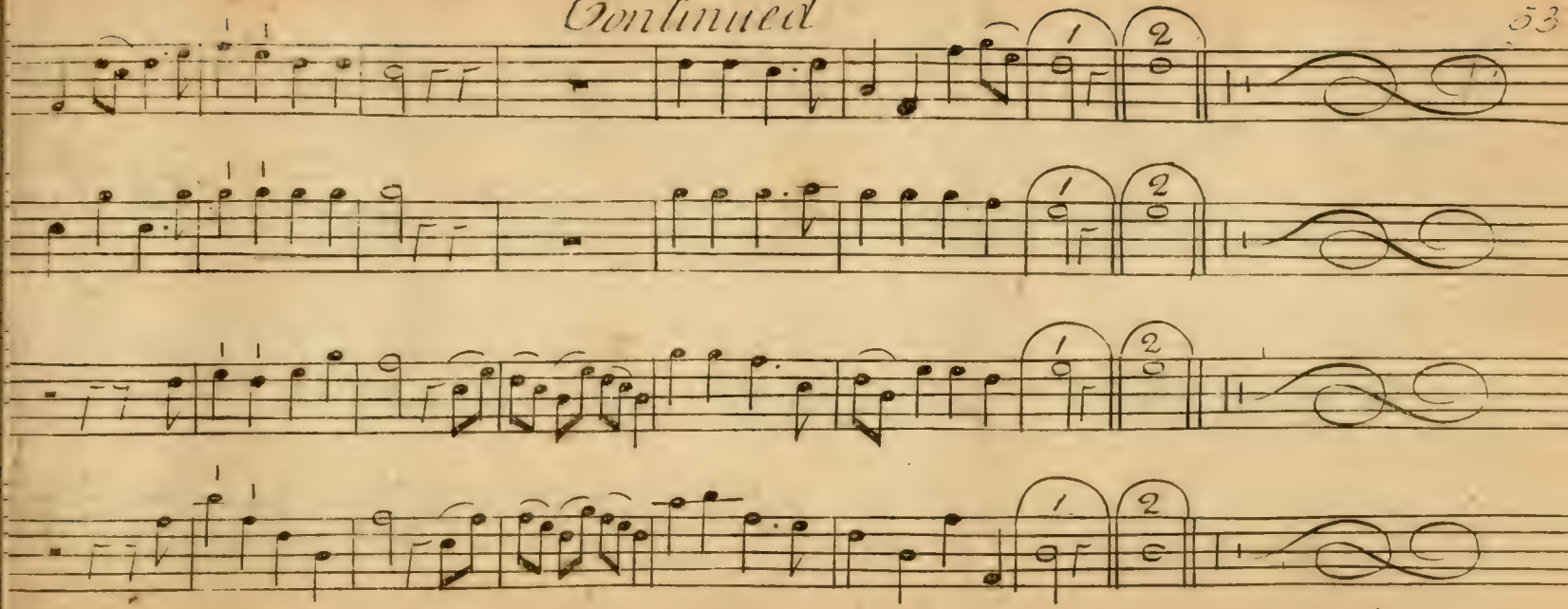
Treble

Counter

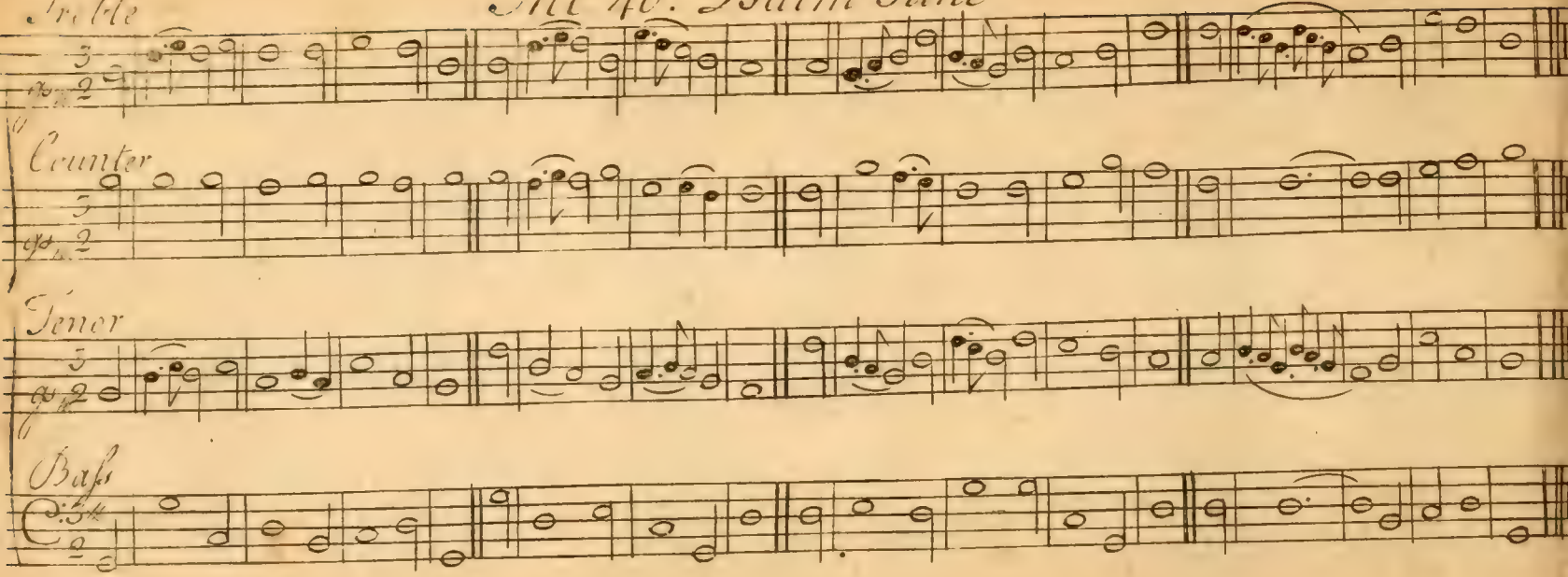
Tenor

Bass

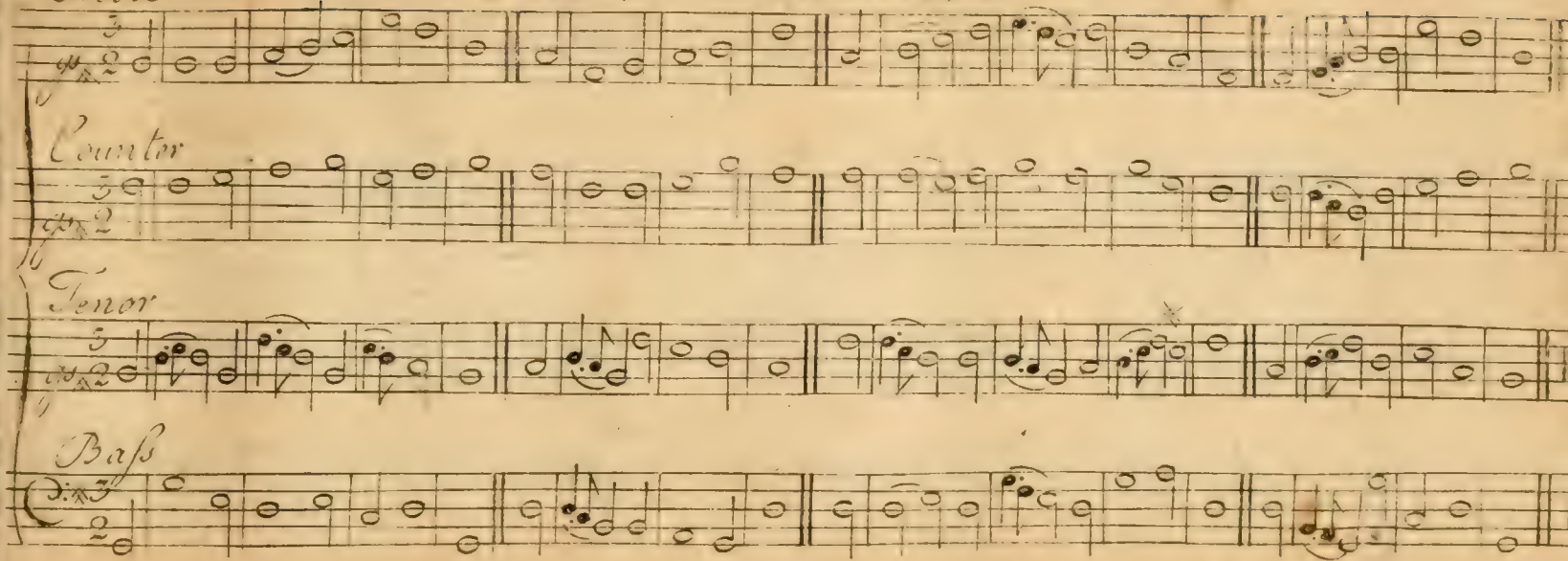
Continued



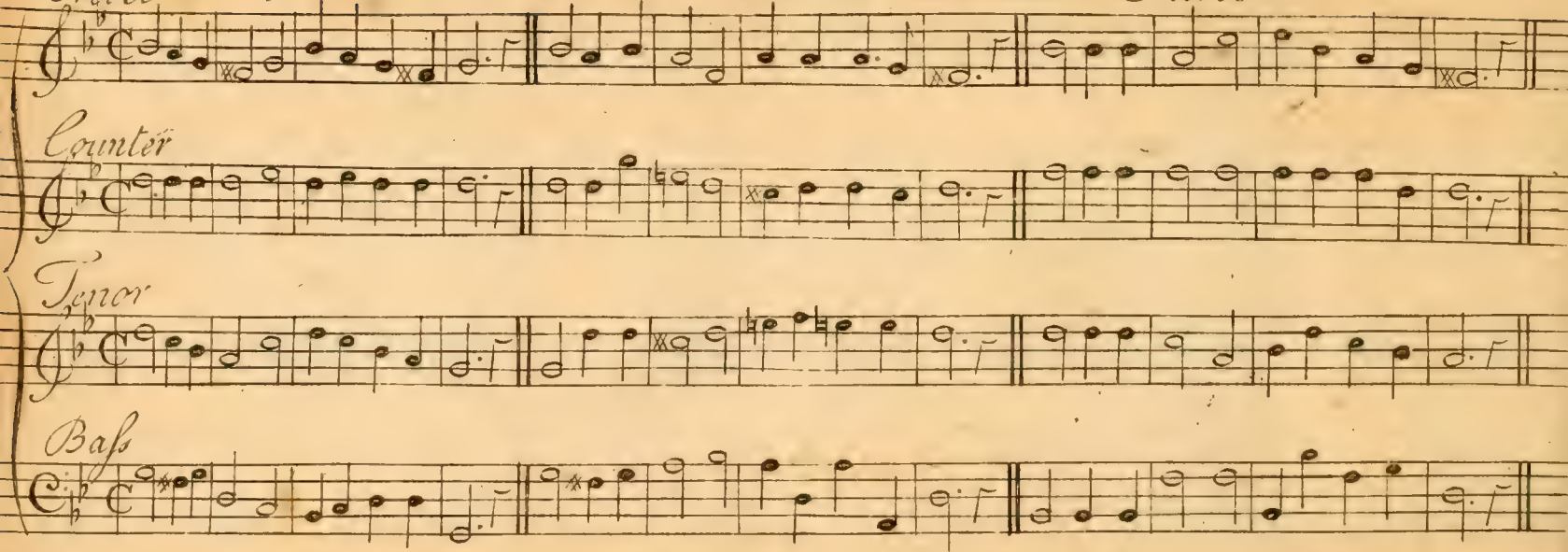
The 10.th Psalm Tune



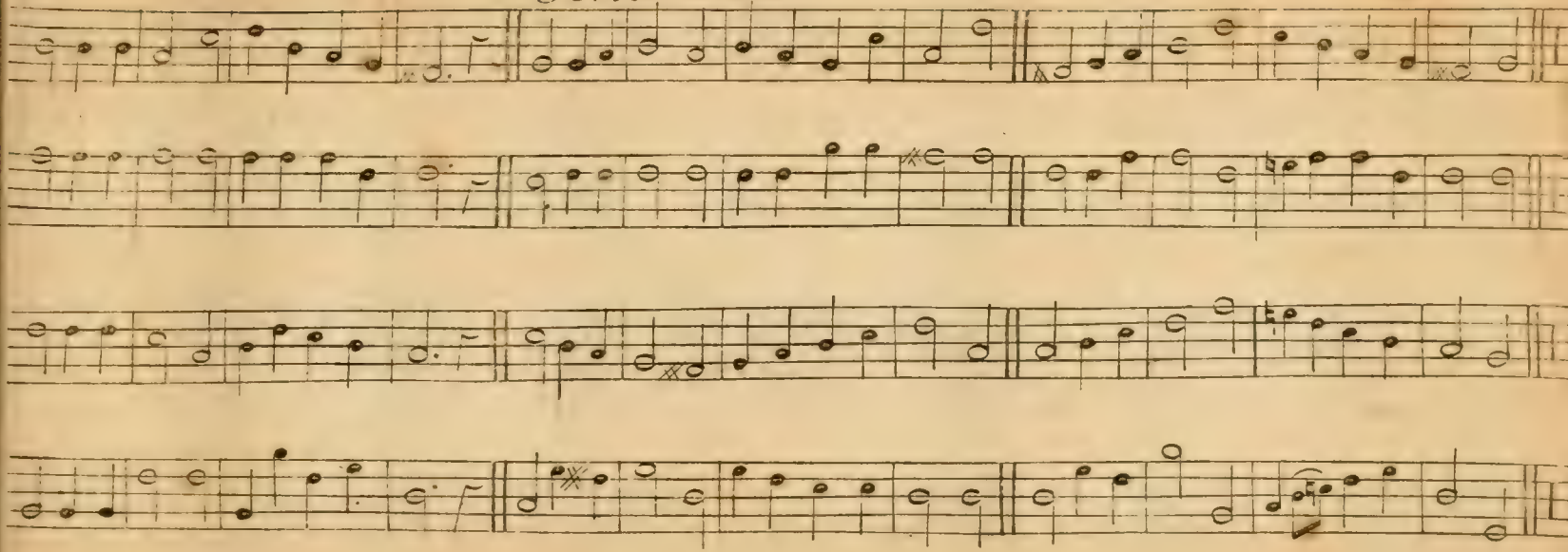
The 43.d Psalm Tune



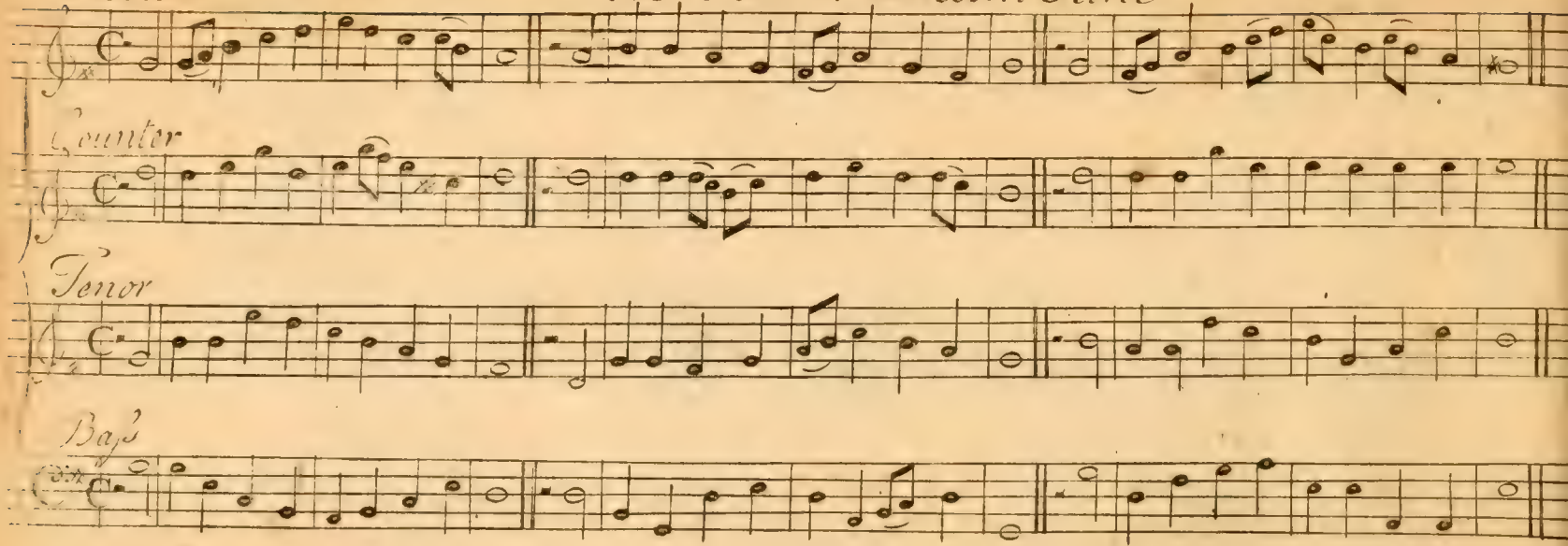
The Old 50.th Psalm Tune



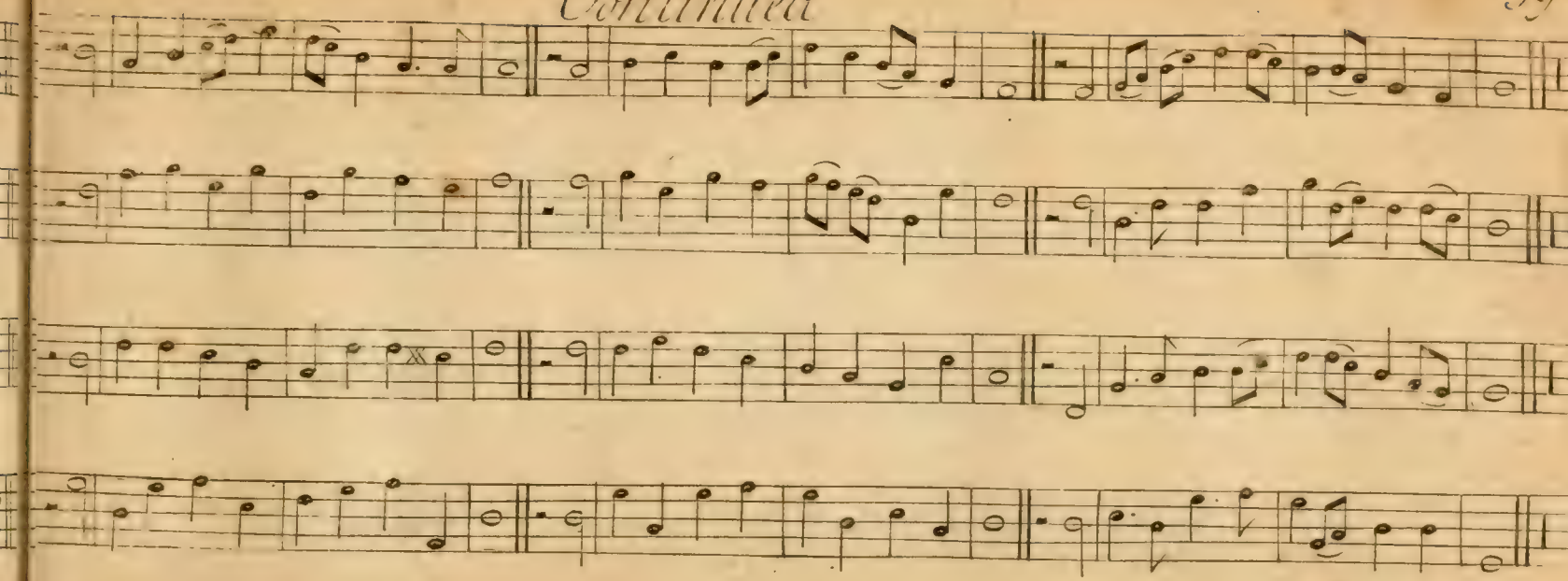
Continued



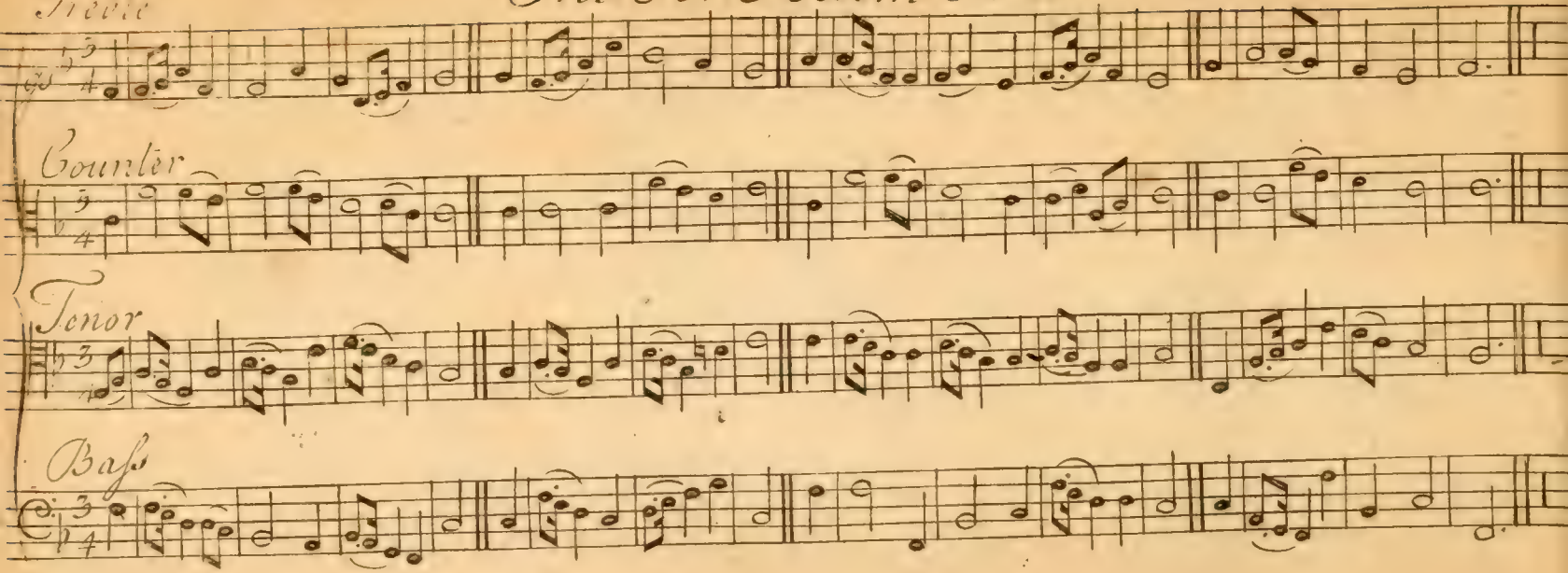
The New 50th Psalm Tune



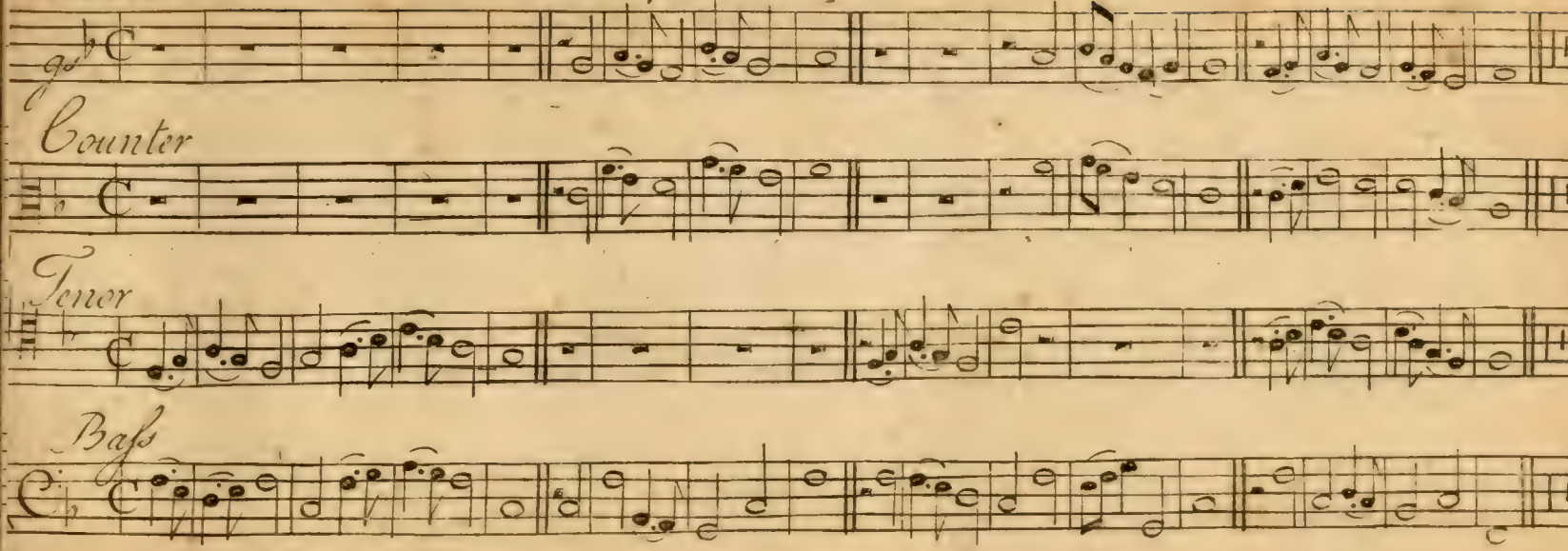
Continued



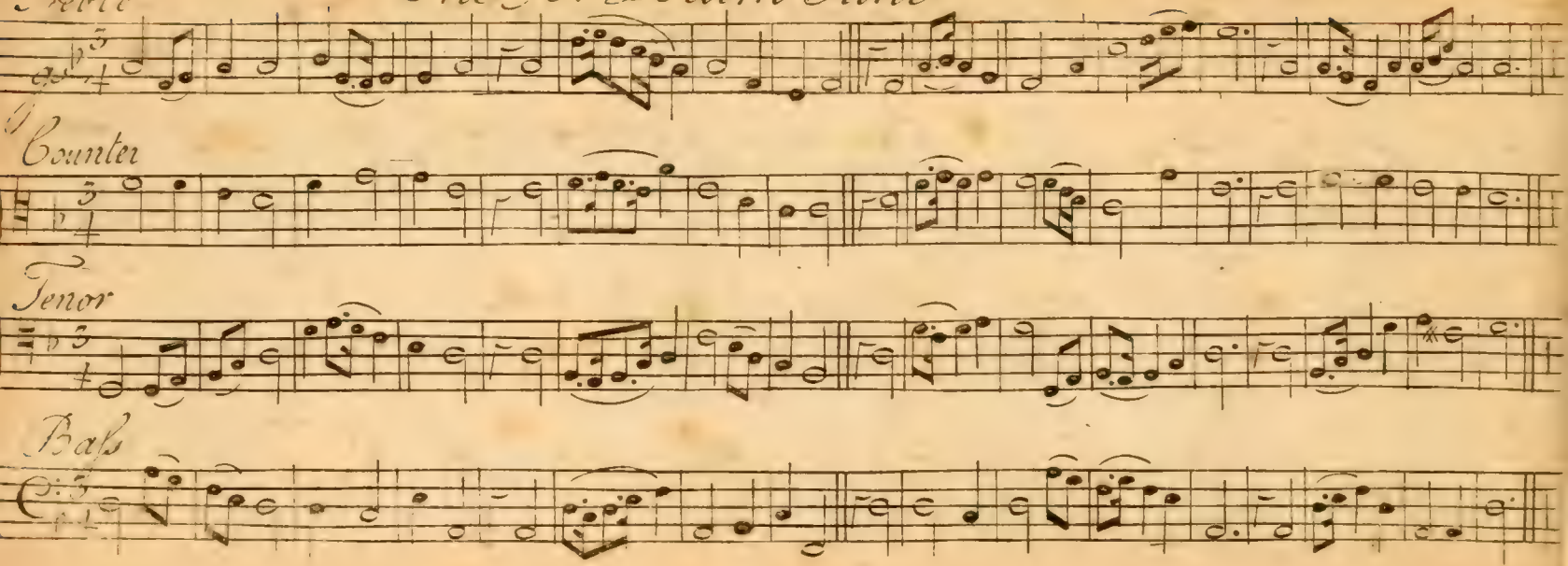
The 56th Psalm Tune



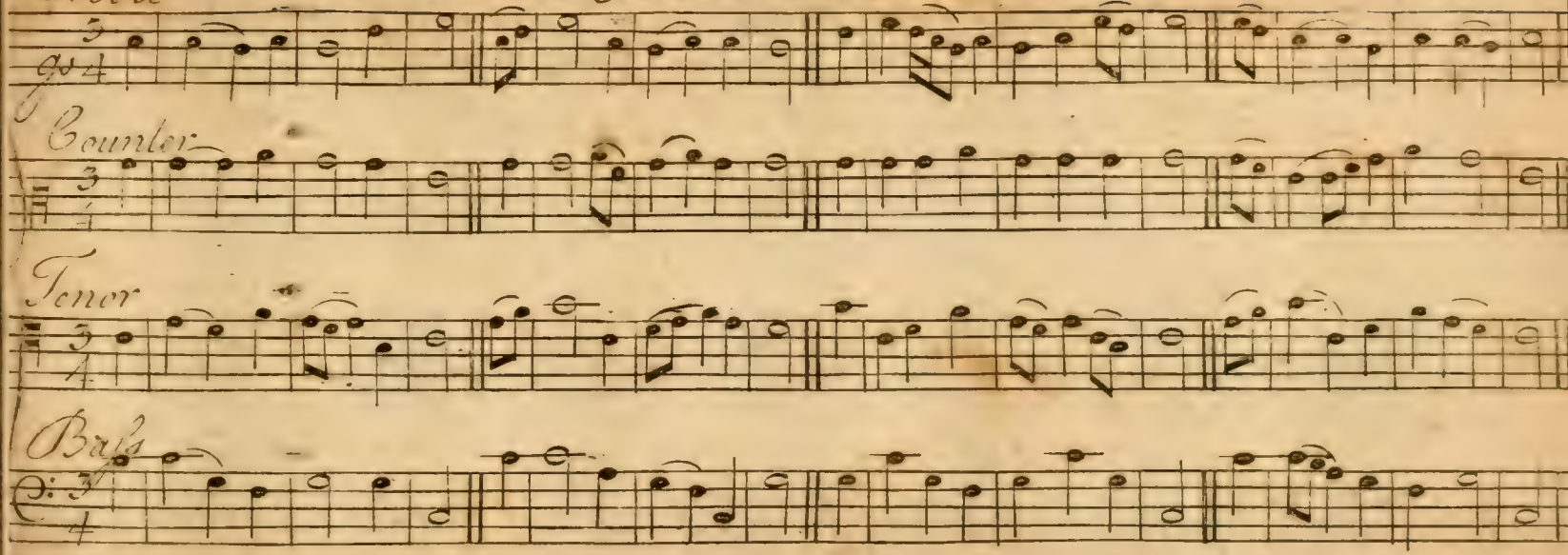
The 57.th Psalm Tune



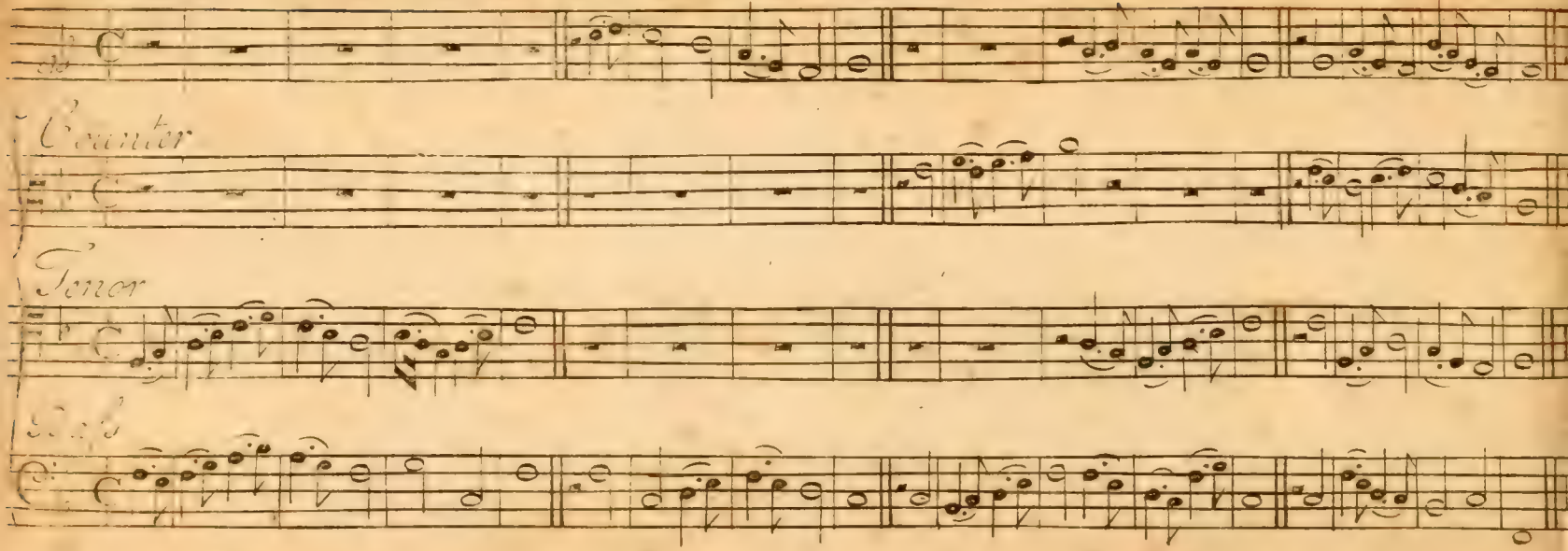
The 90.th Psalm Tune



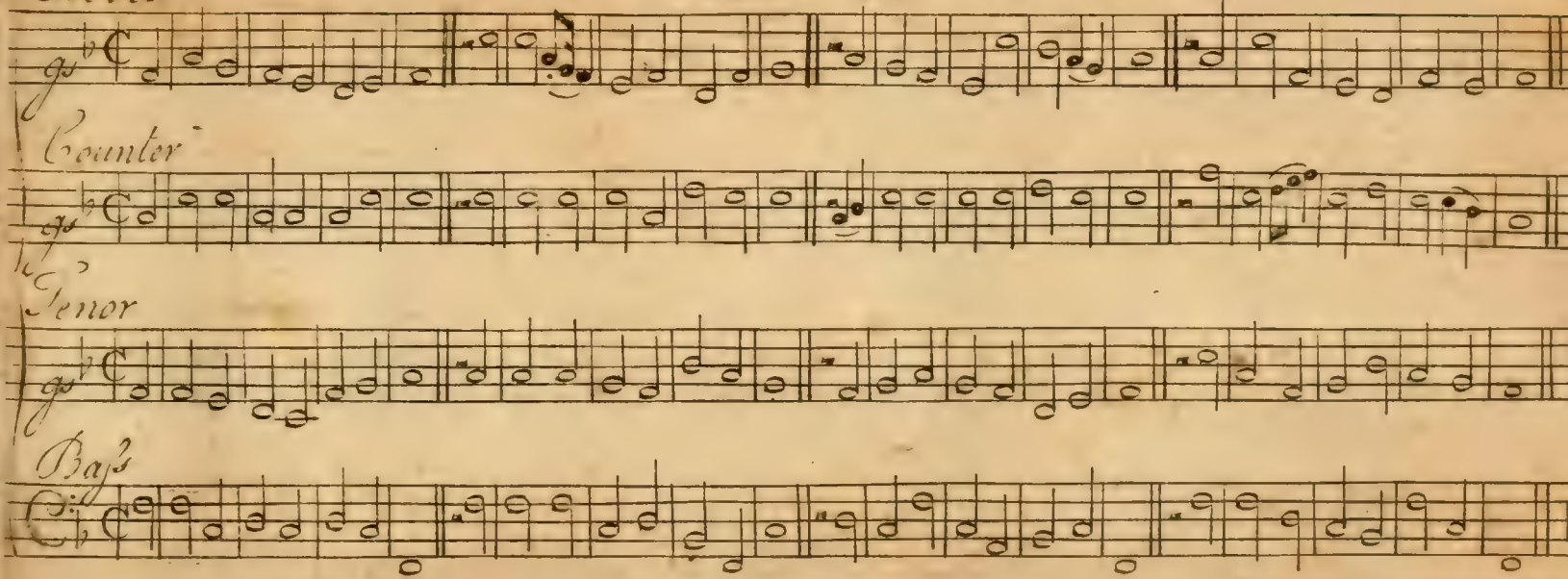
* The 95th Psalm Tune



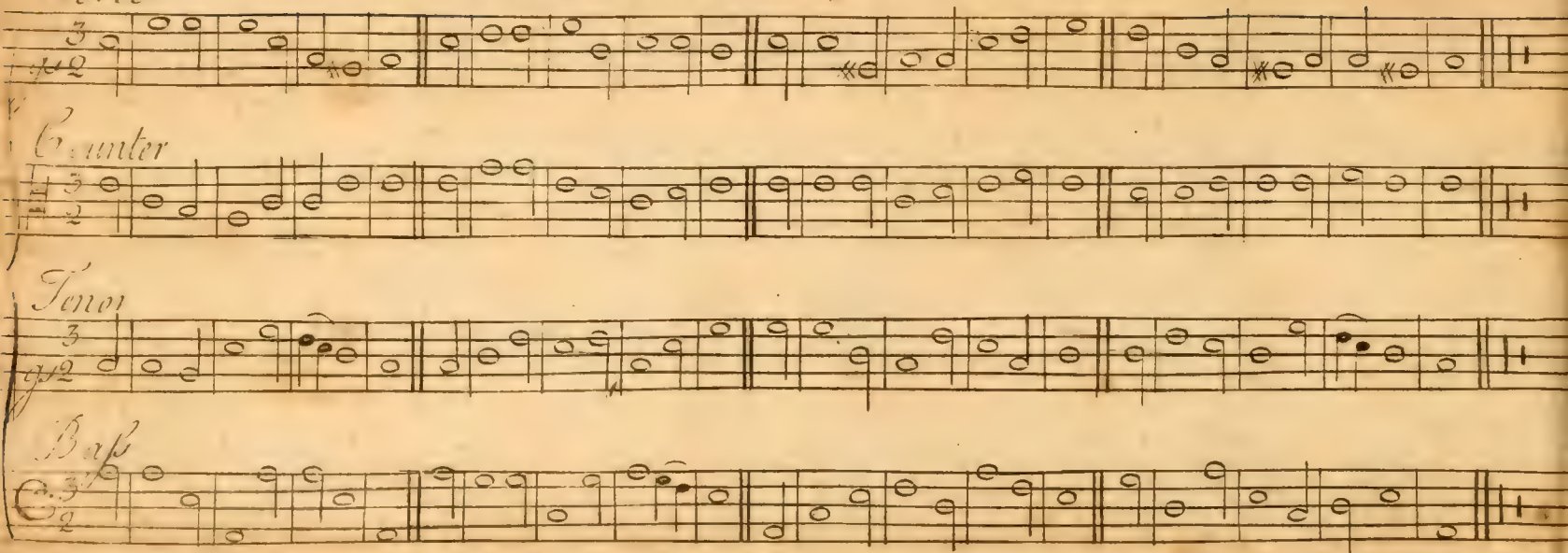
The 98.th Psalm Tune



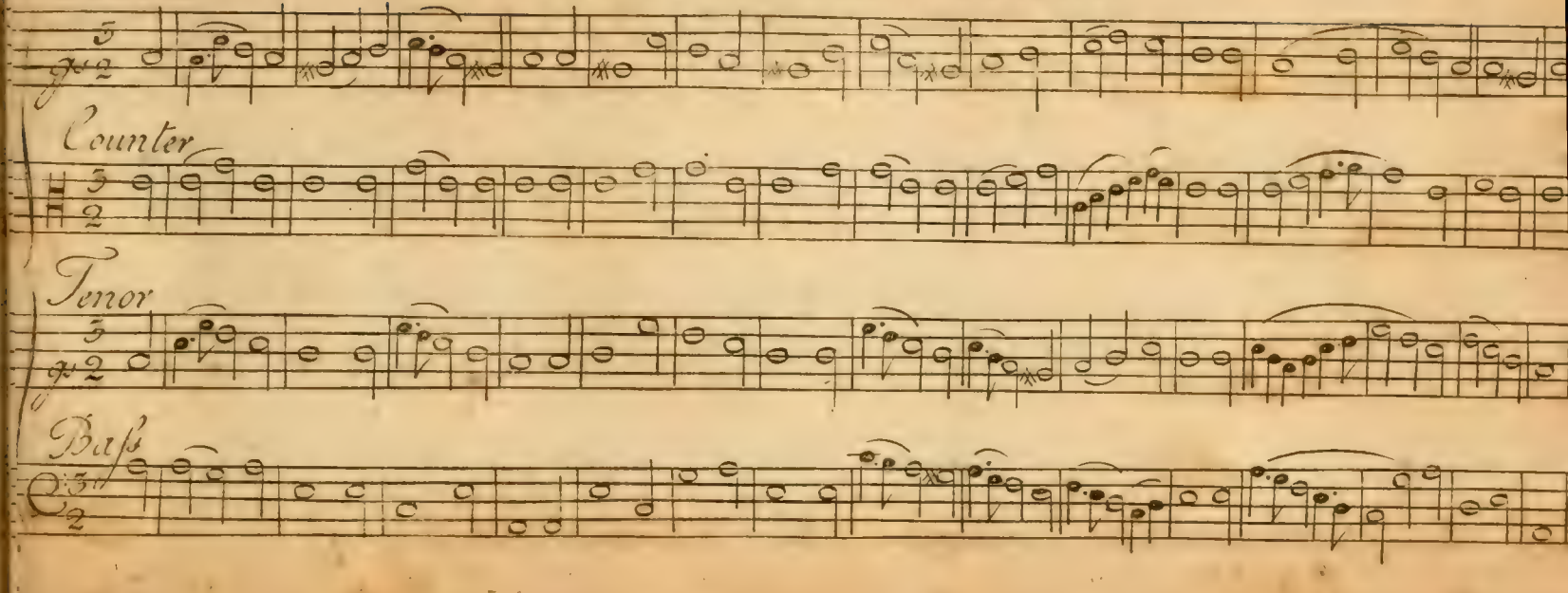
The Old 100 Psalm Tune



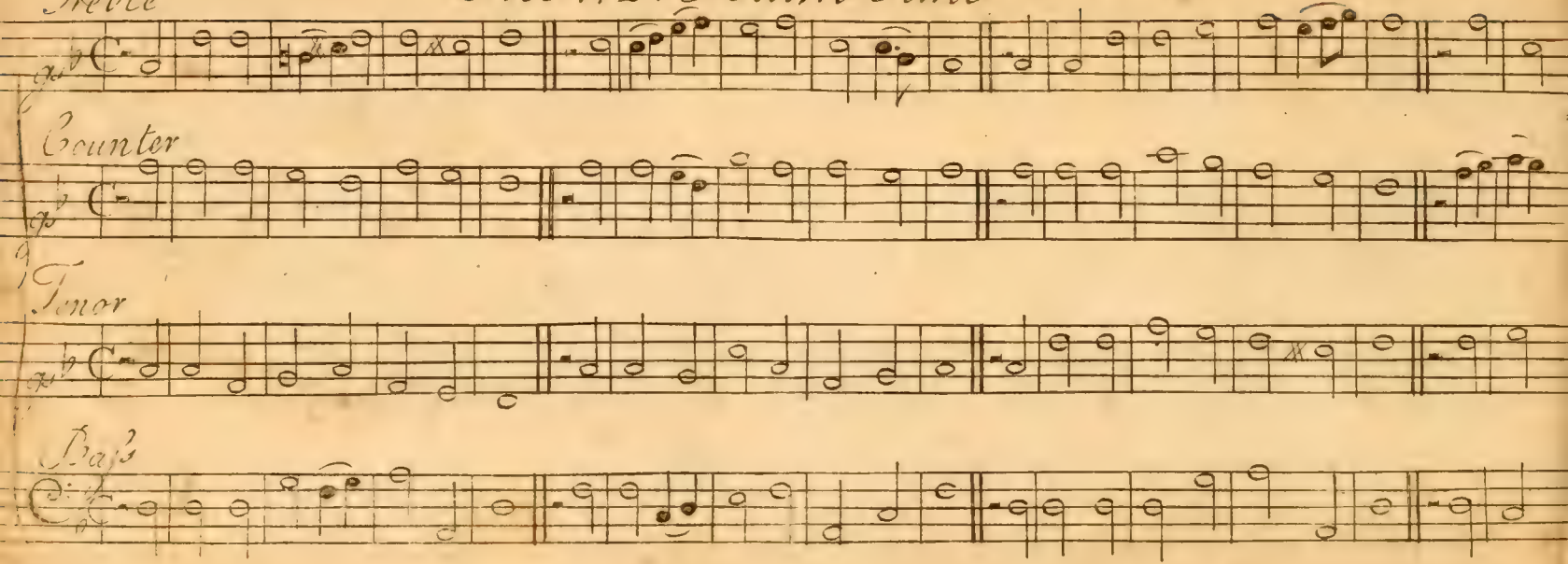
The New 100. Psalm Tune



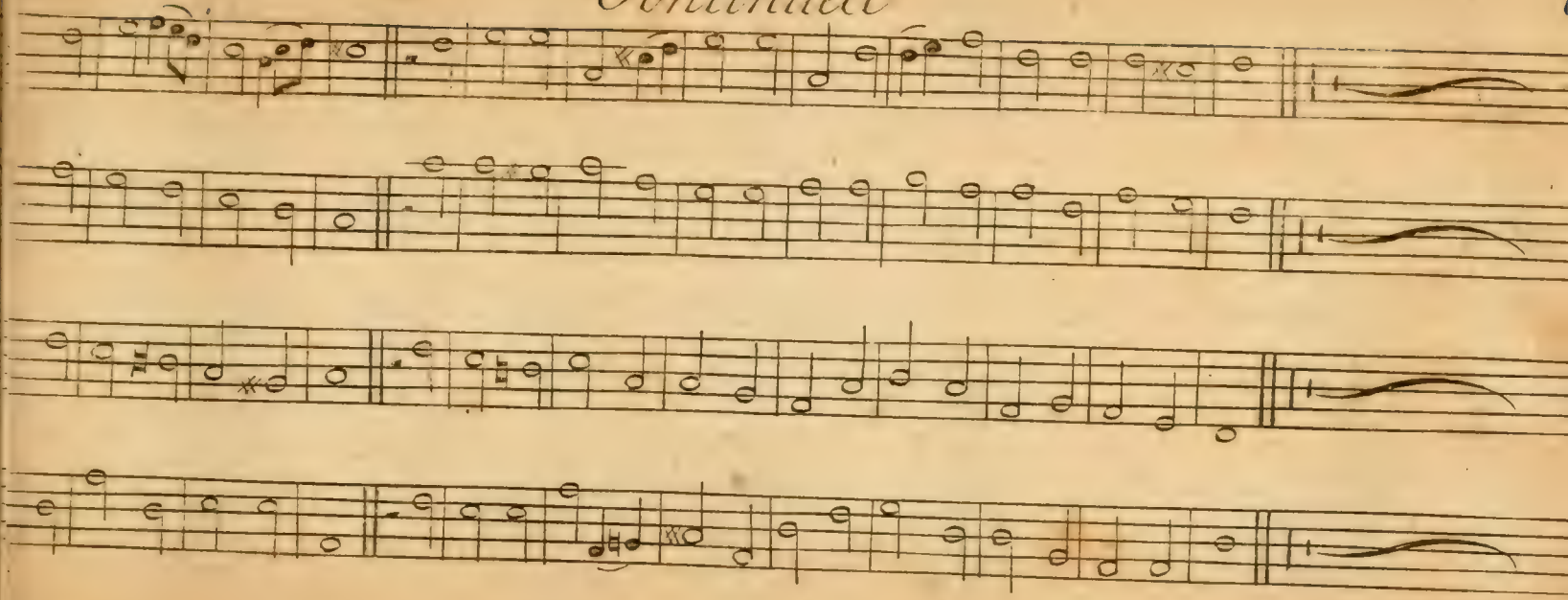
The 102 Psalm Tune



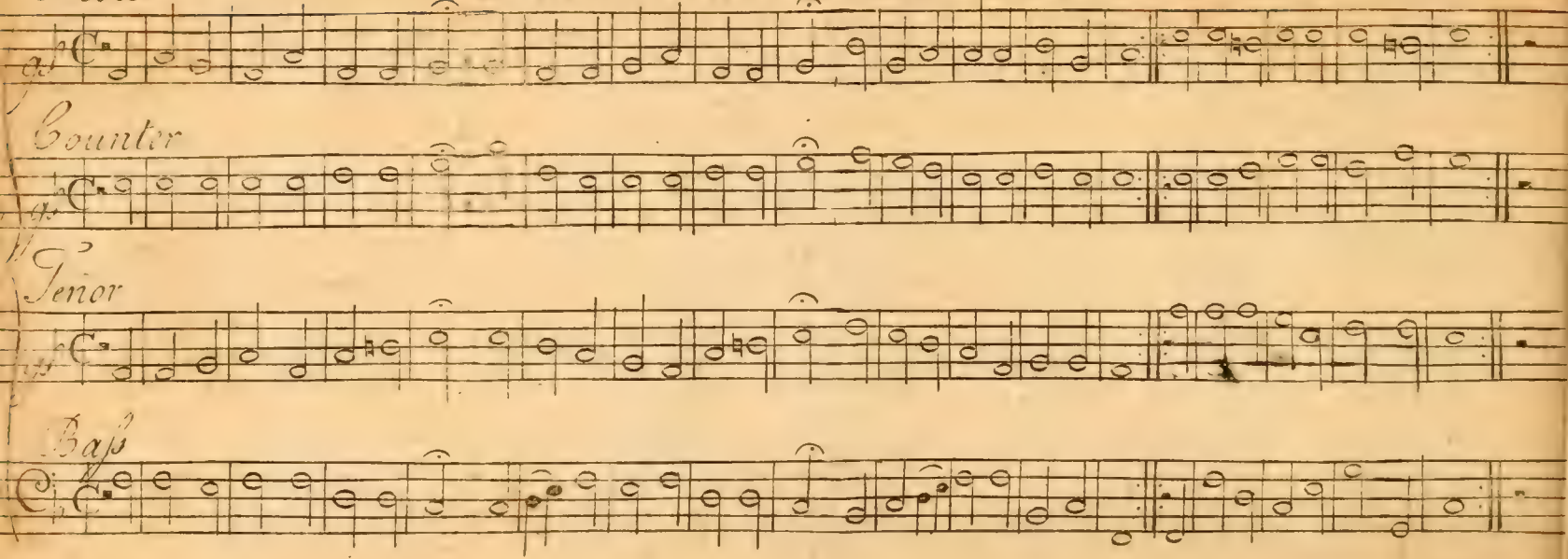
The 112.th Psalm Tune



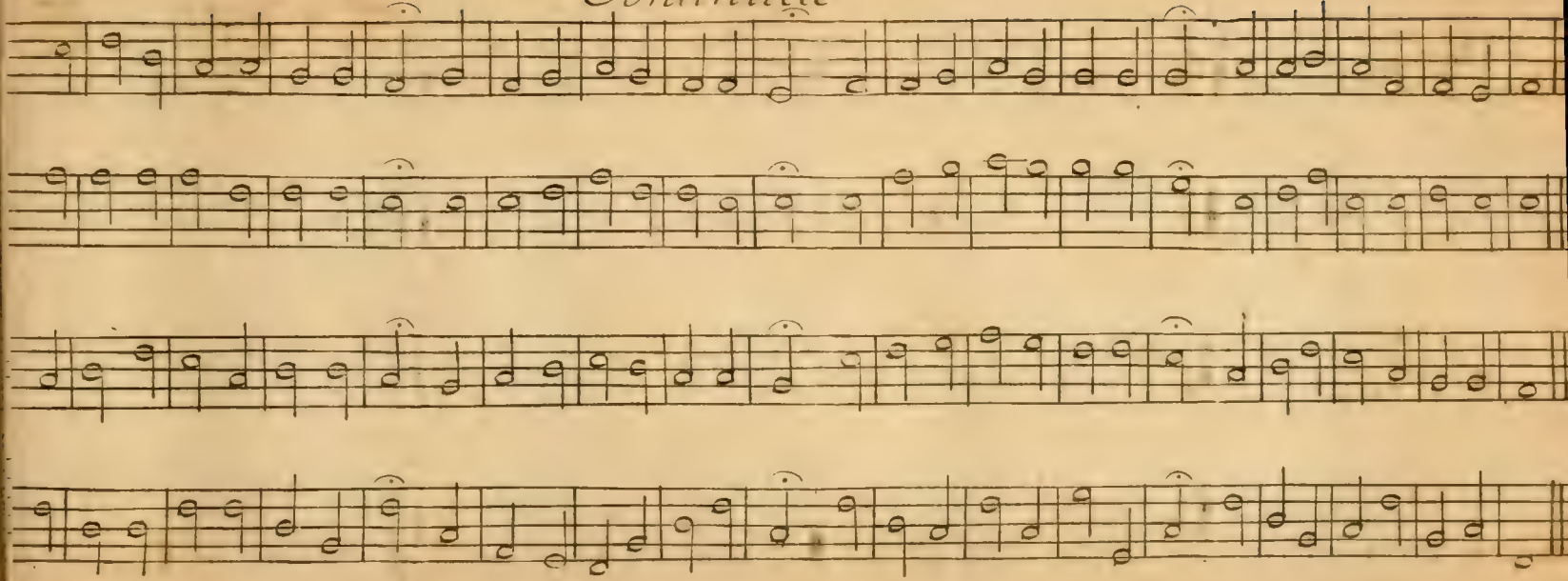
Continued



The Old 113.th Psalm Tune



Continued



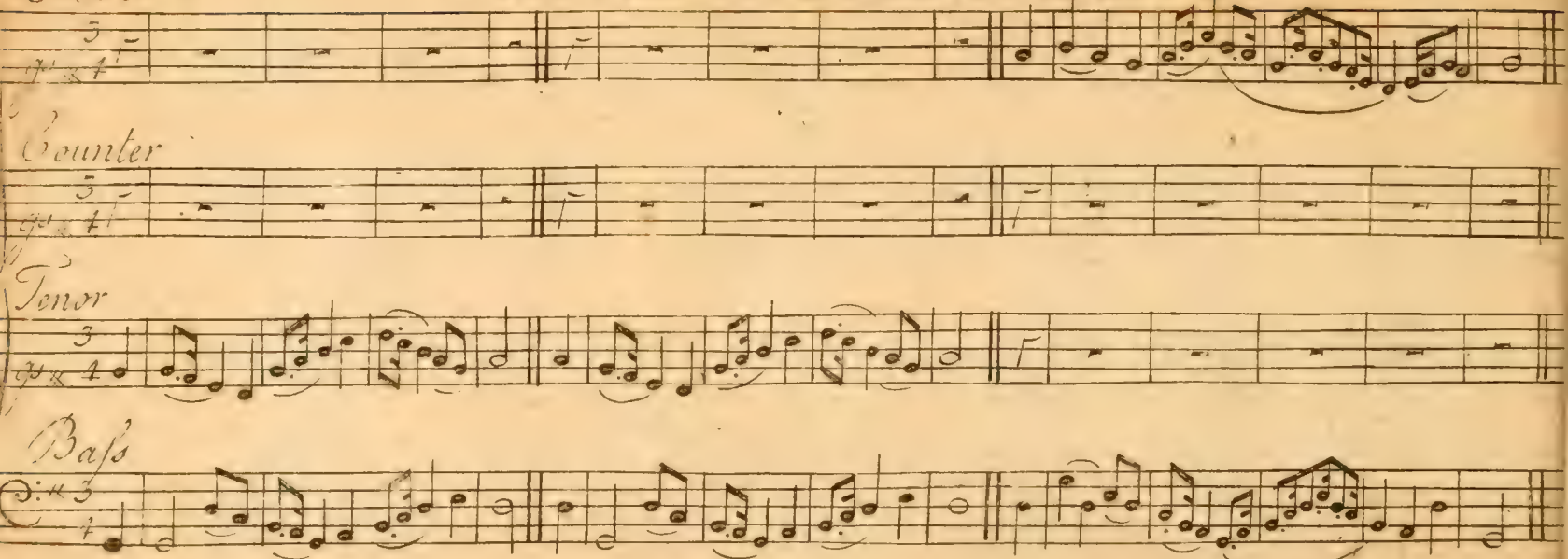
The New 113.th Psalm Tune

Treble

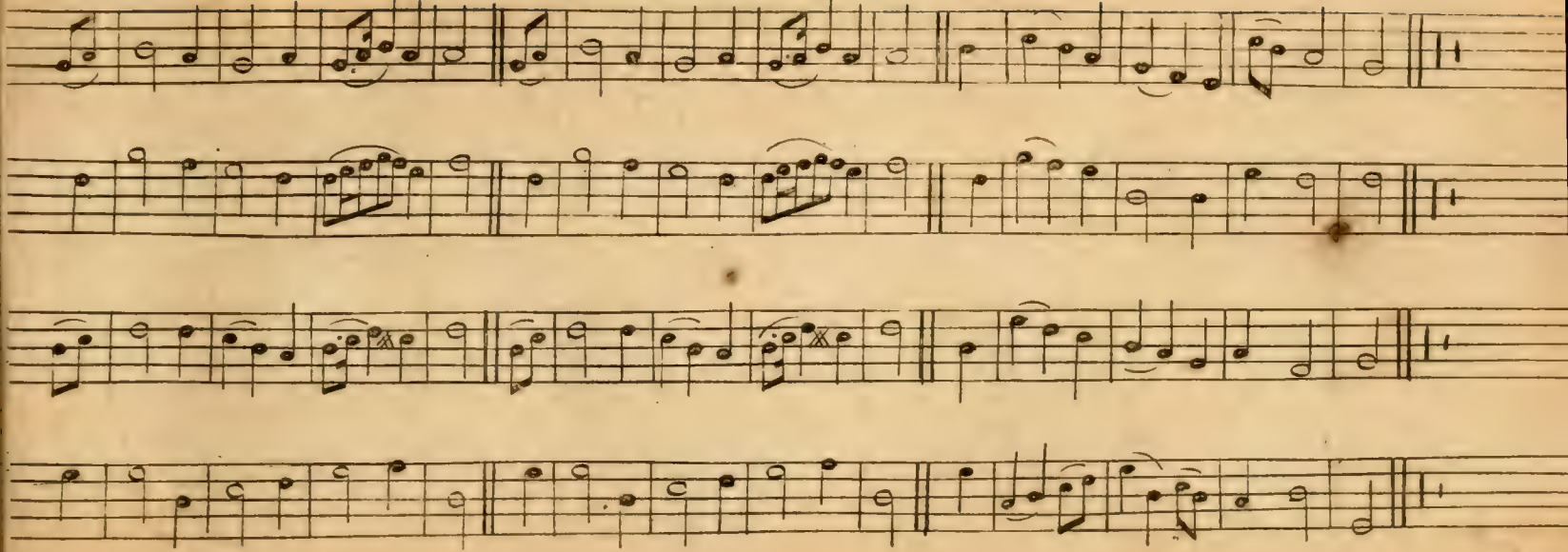
Counter

Tenor

Bass

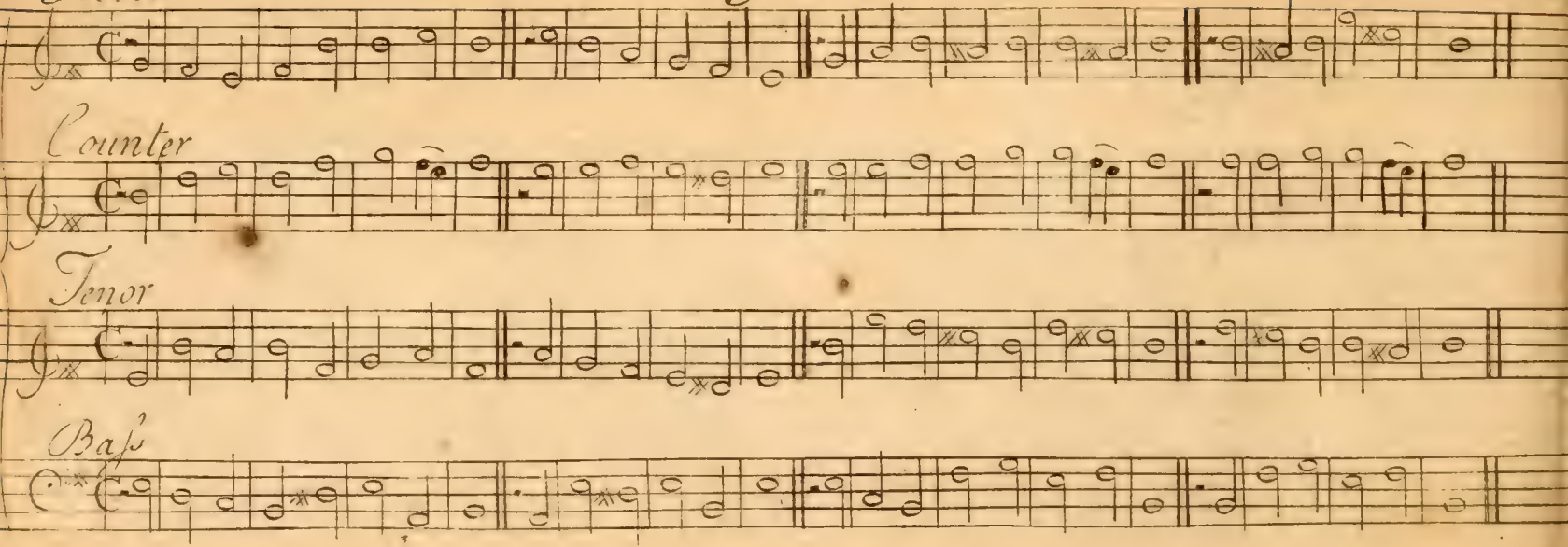


Continued

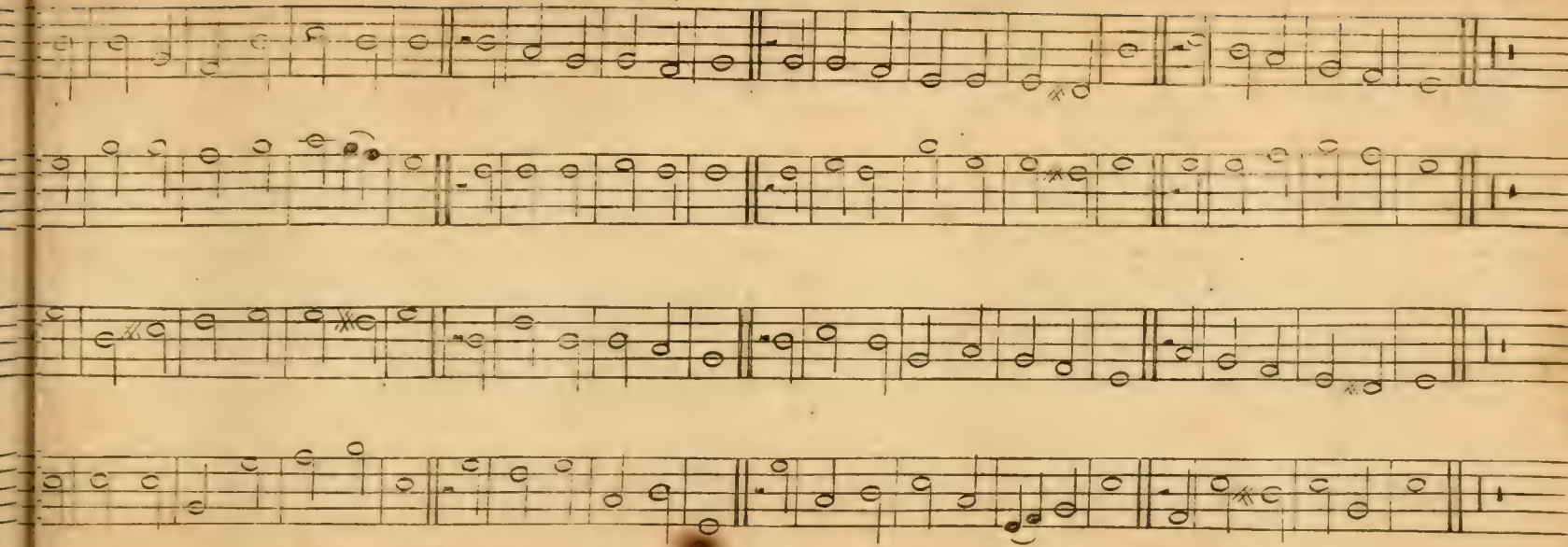


74

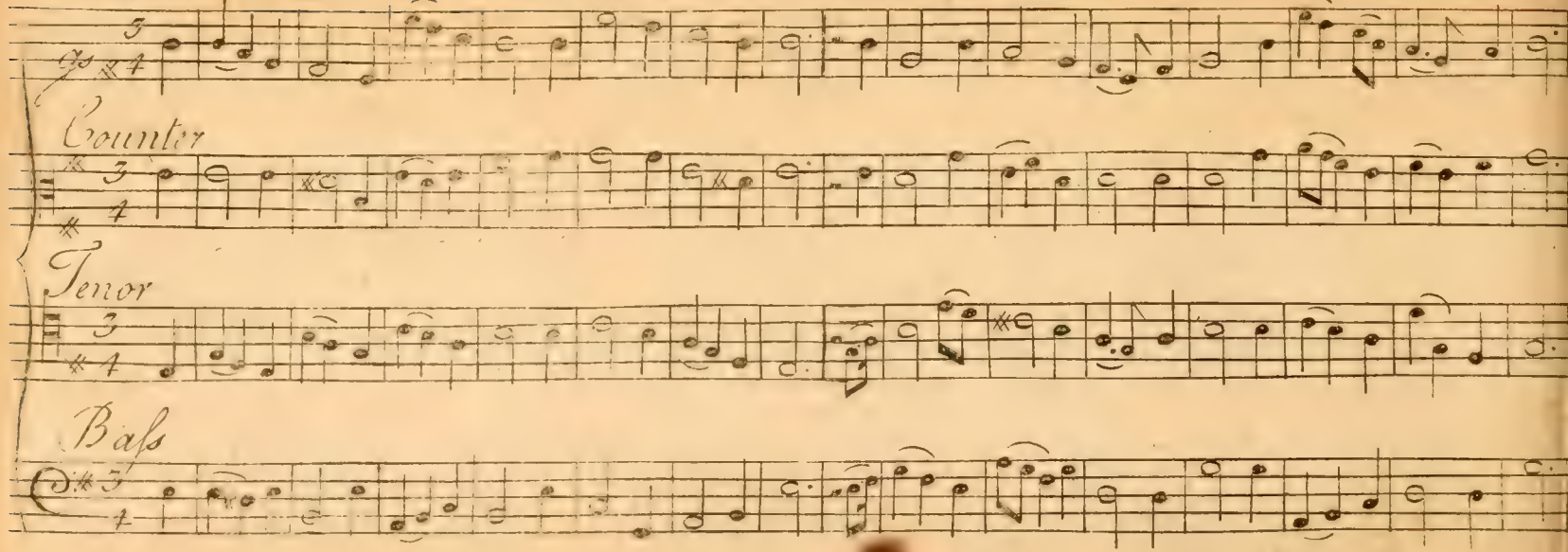
The Old 119.th Psalm Tune



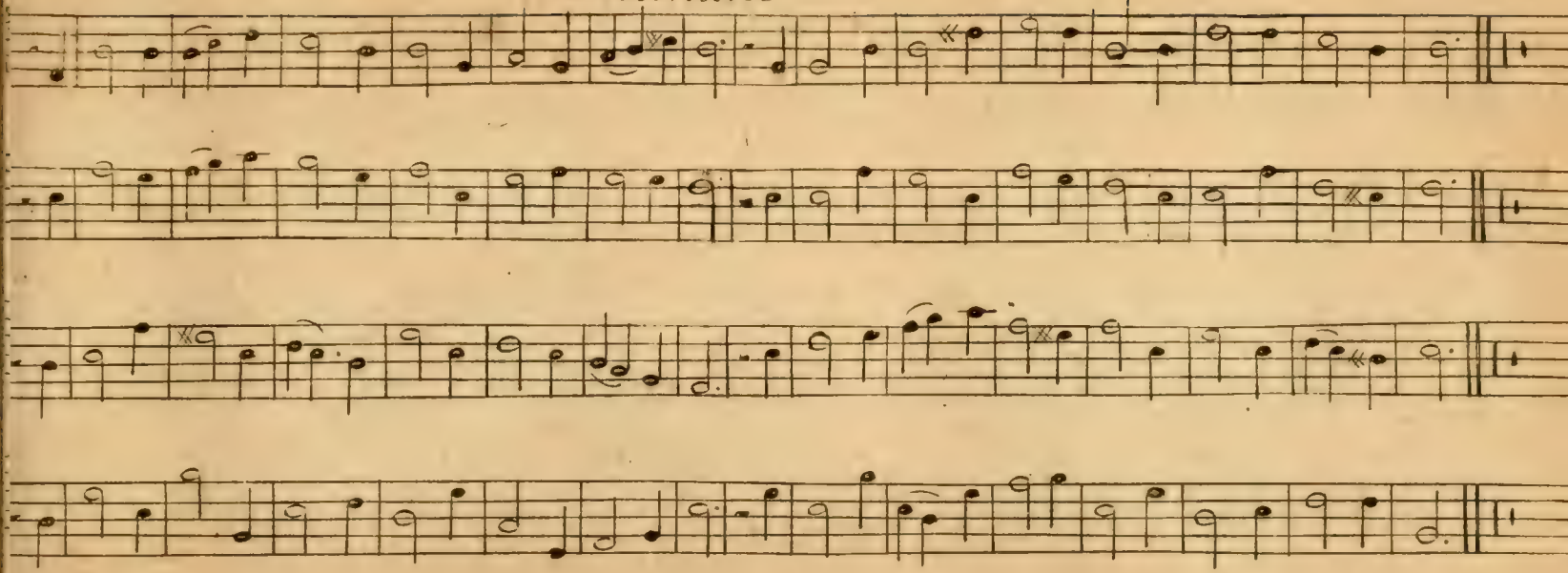
Continued



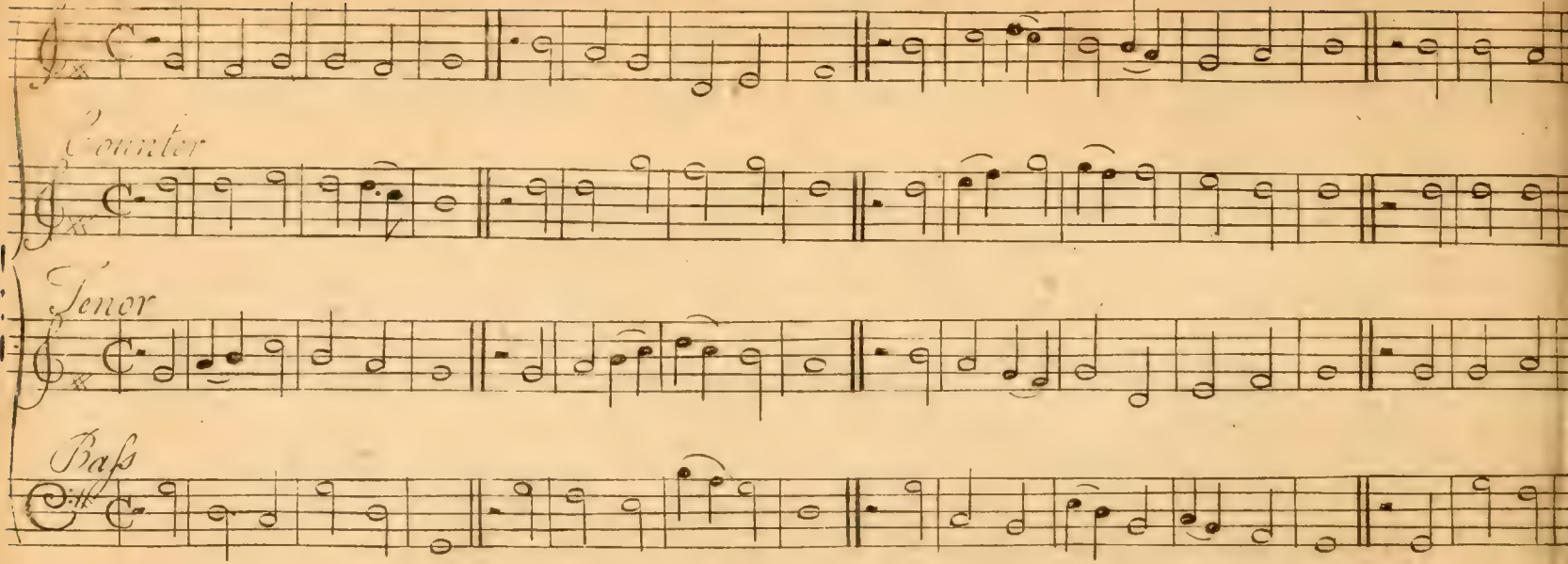
The New 119th Psalm Tune



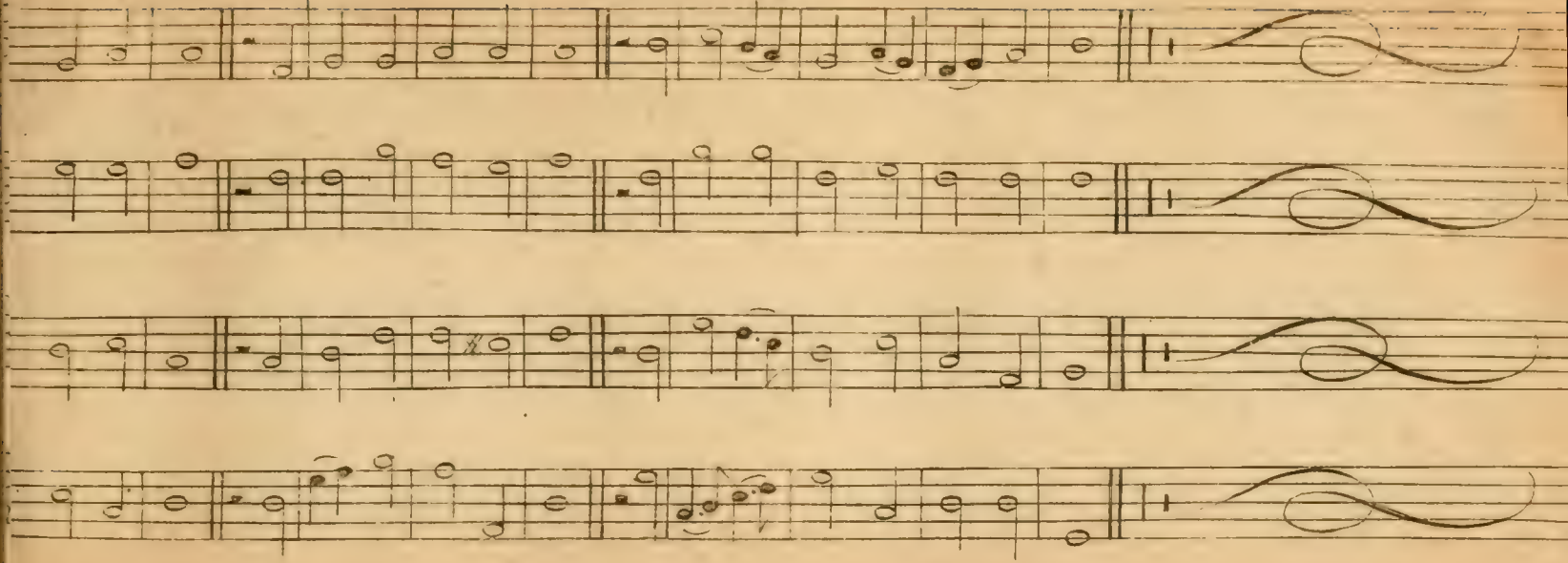
Continued



The 122.d Psalm Tune

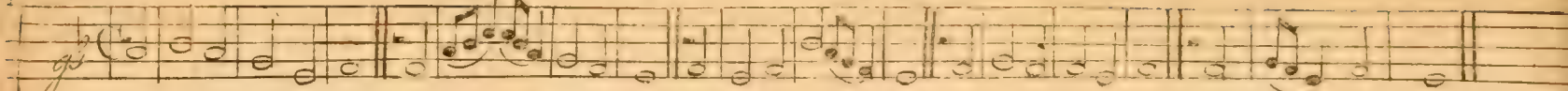


Continued

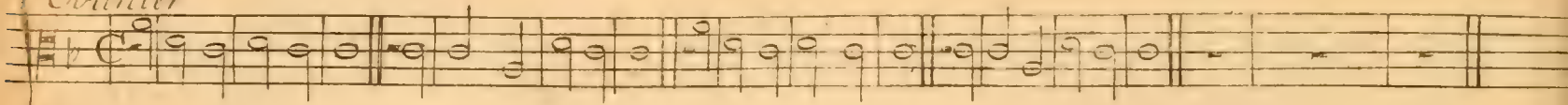


The 136th Psalm Tune

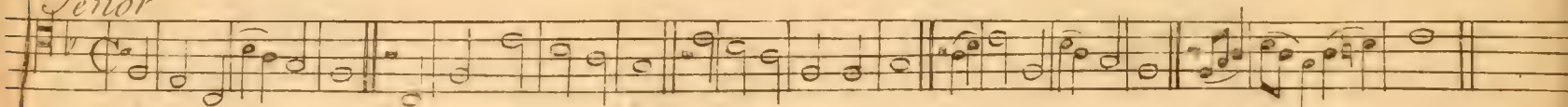
Treble



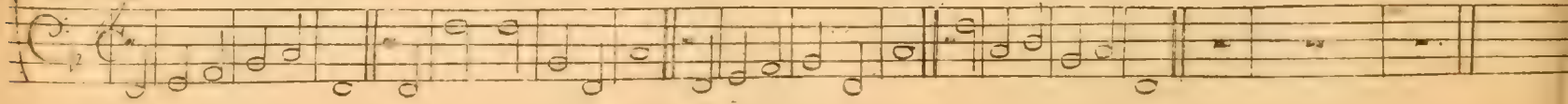
Counter

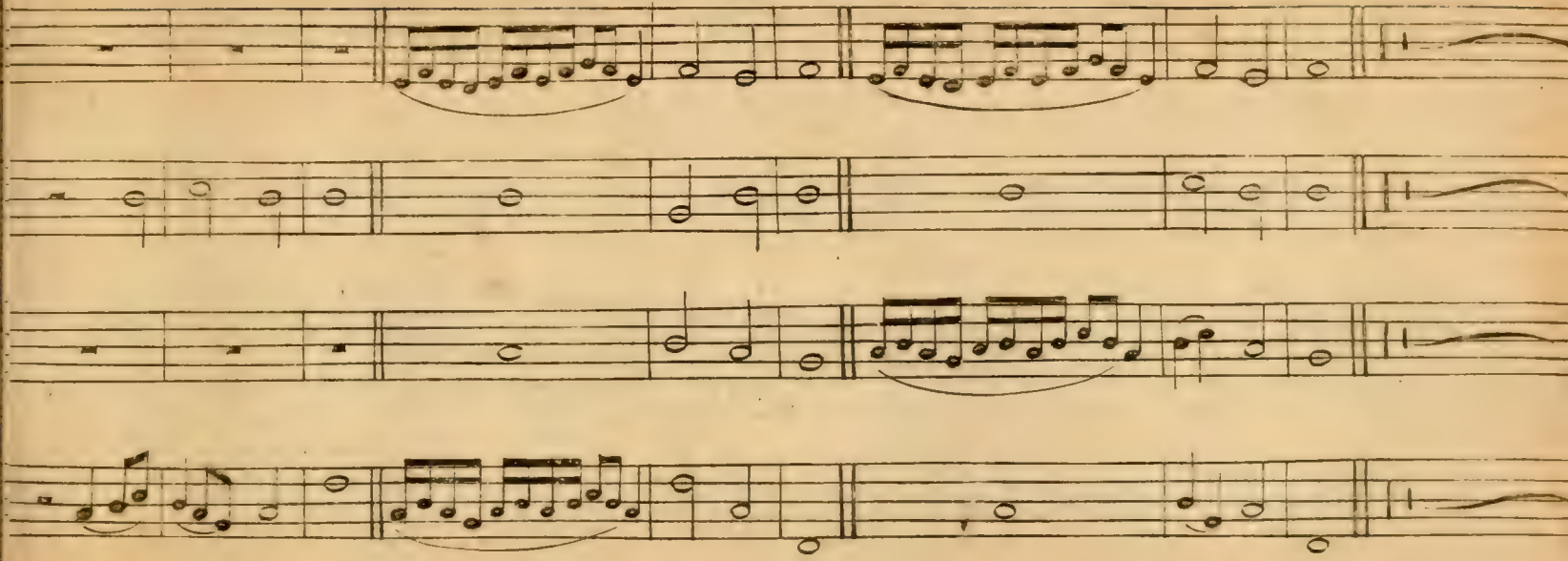


Tenor

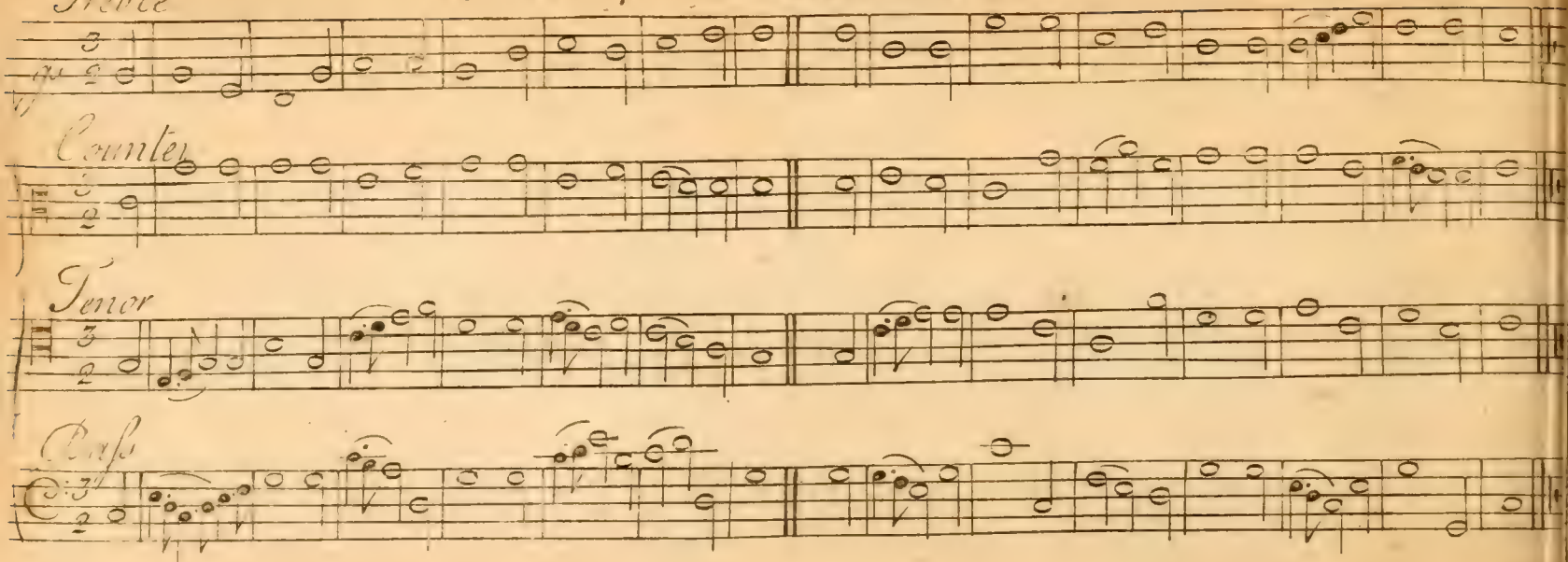


Bass

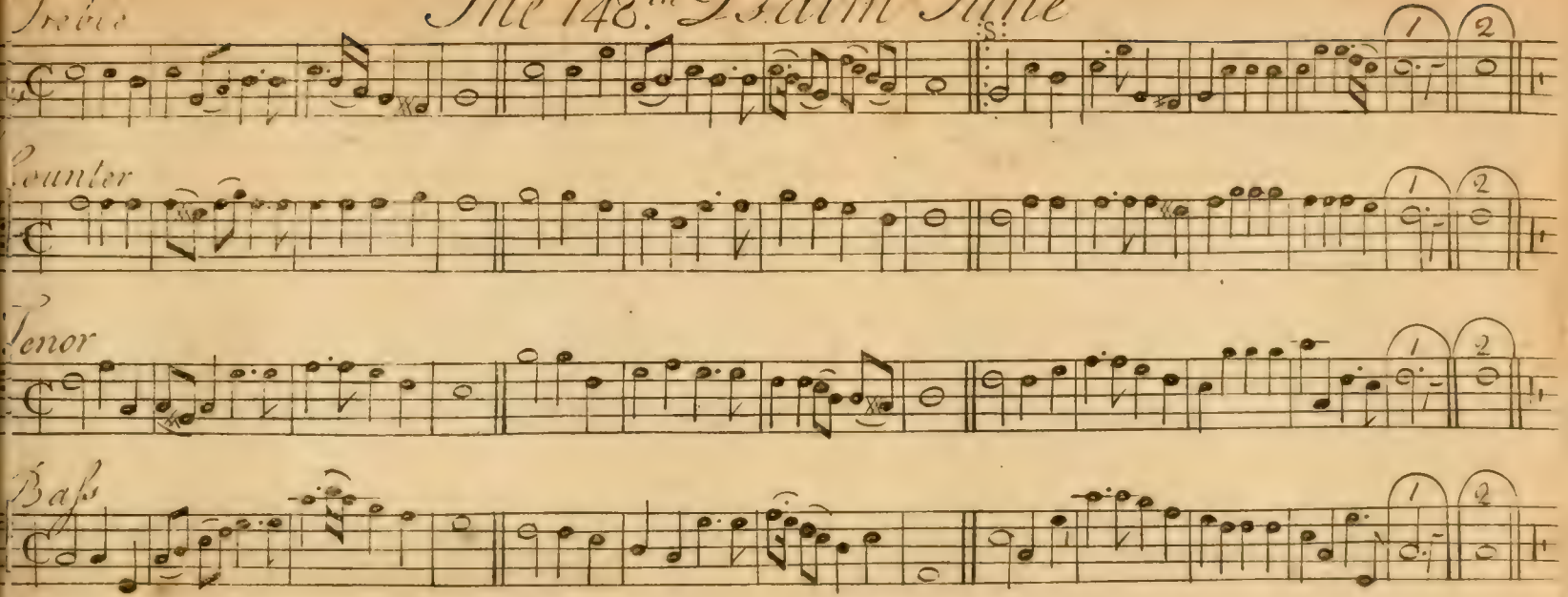




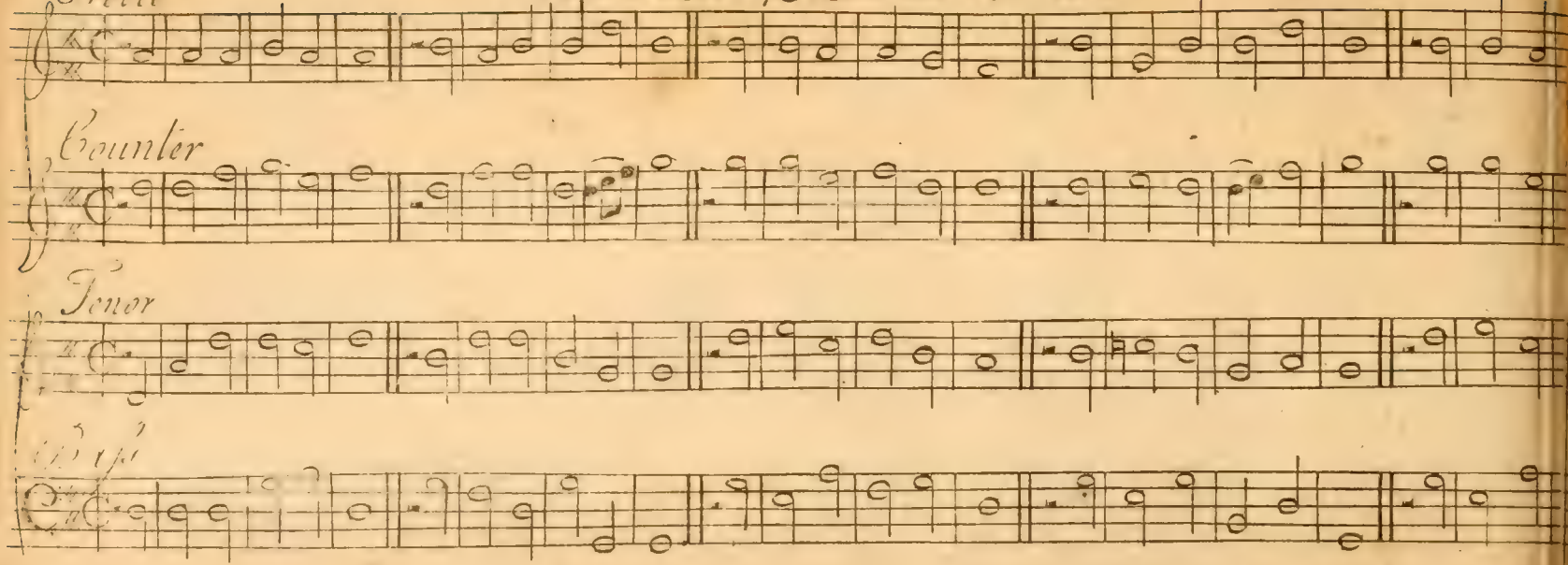
The 145.th Psalm Tune



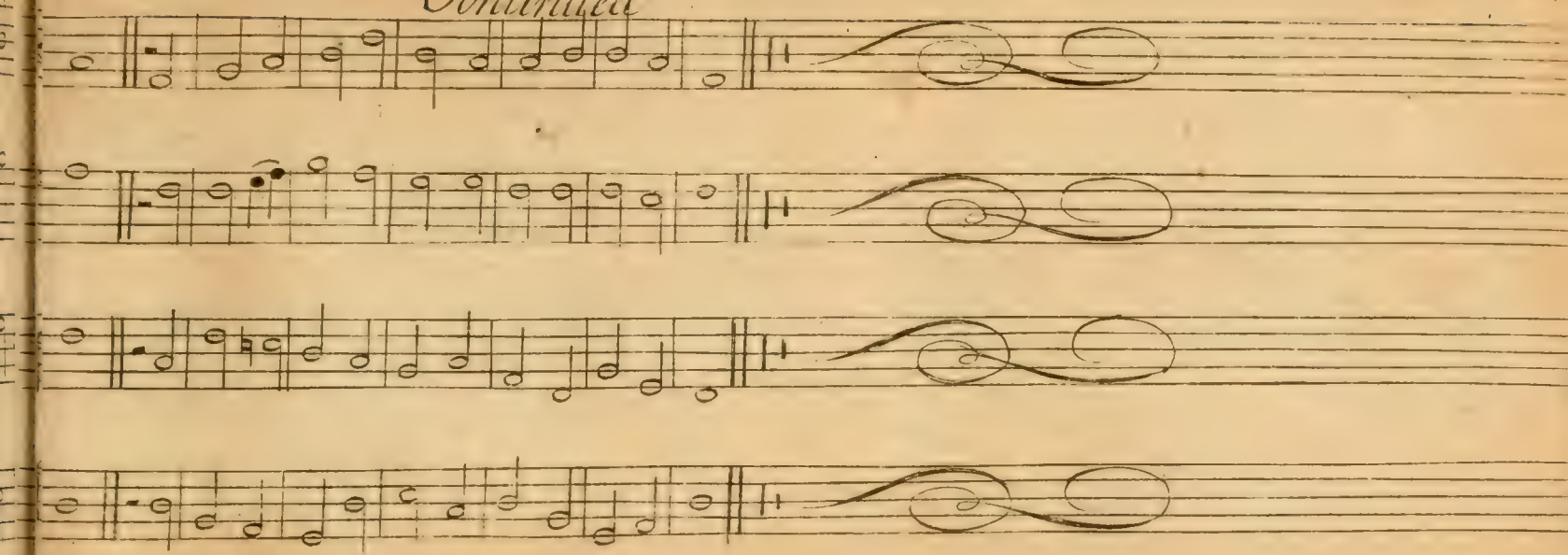
The 148.th Psalm Tune



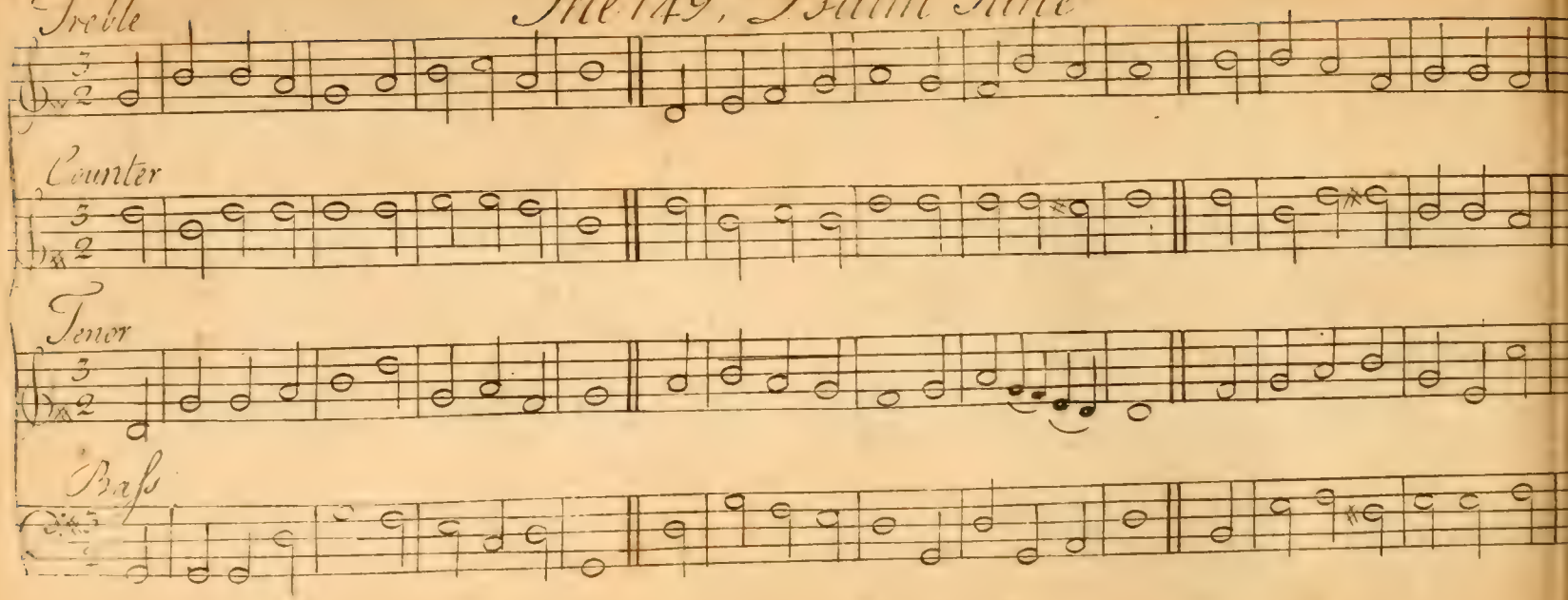
The Old 148th Psalm Tune



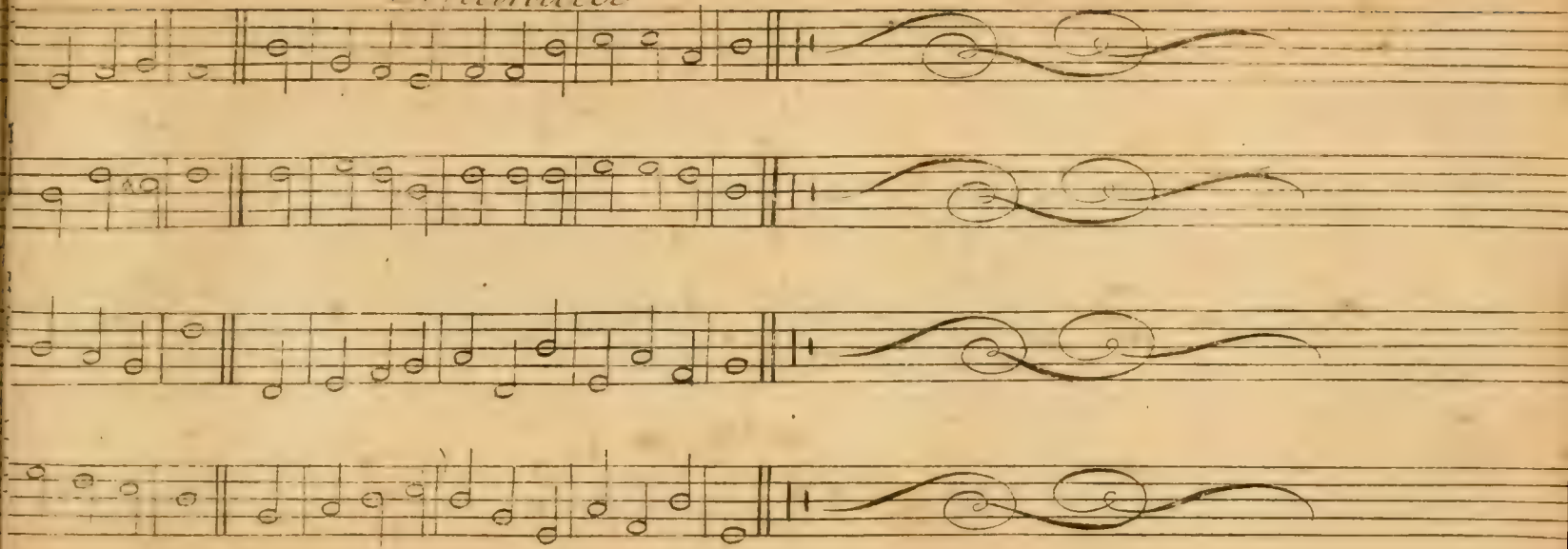
Continued



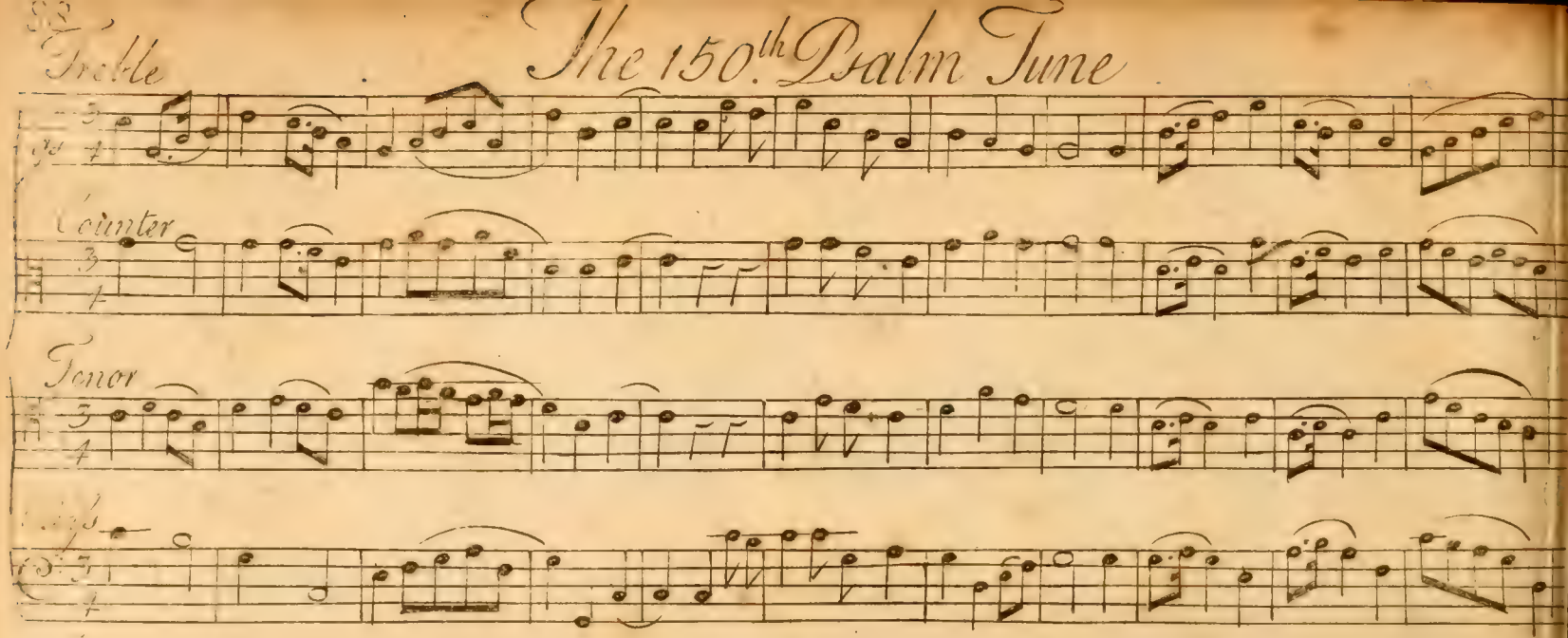
The 149th Psalm Tune



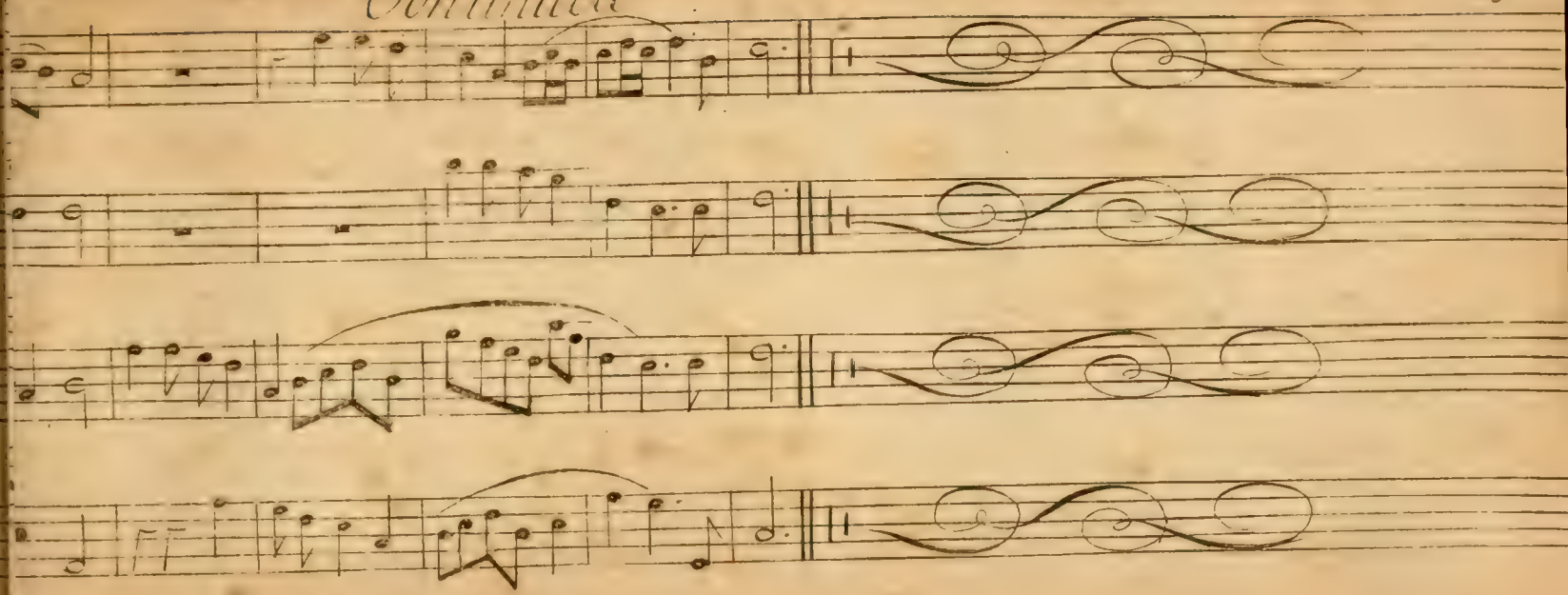
Continued



The 150th Psalm Tune

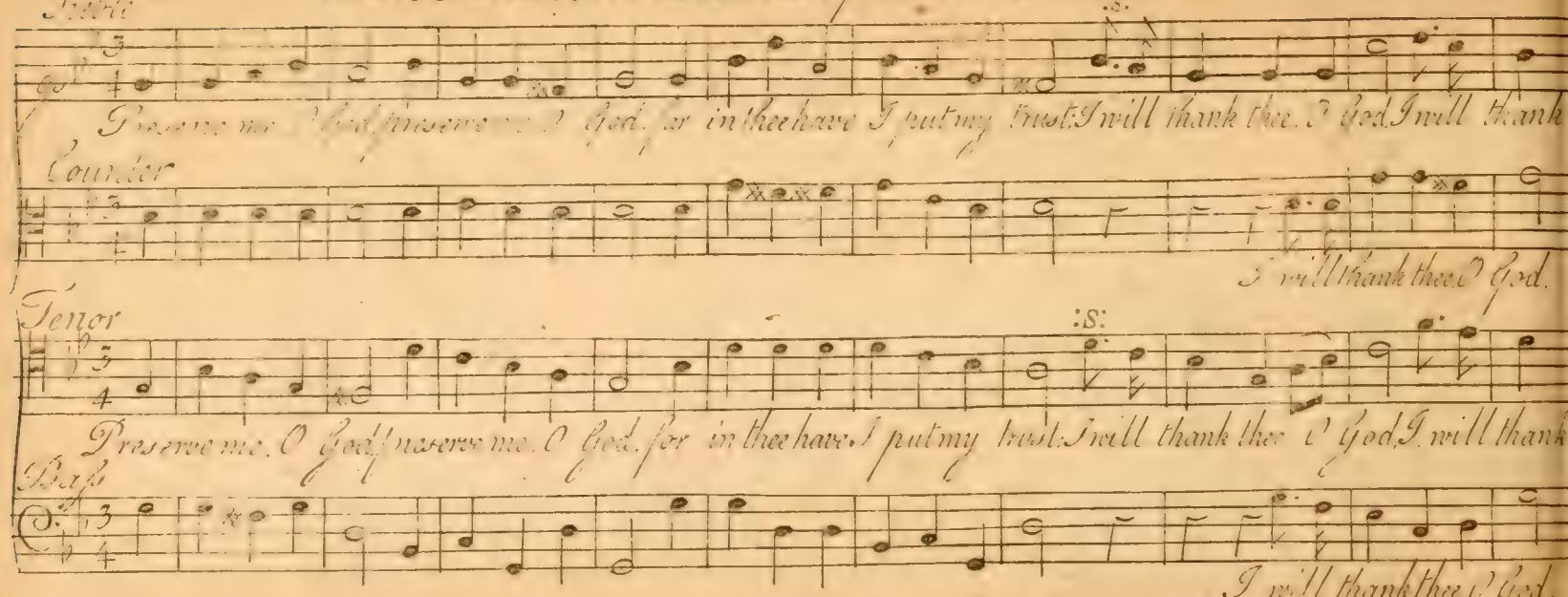


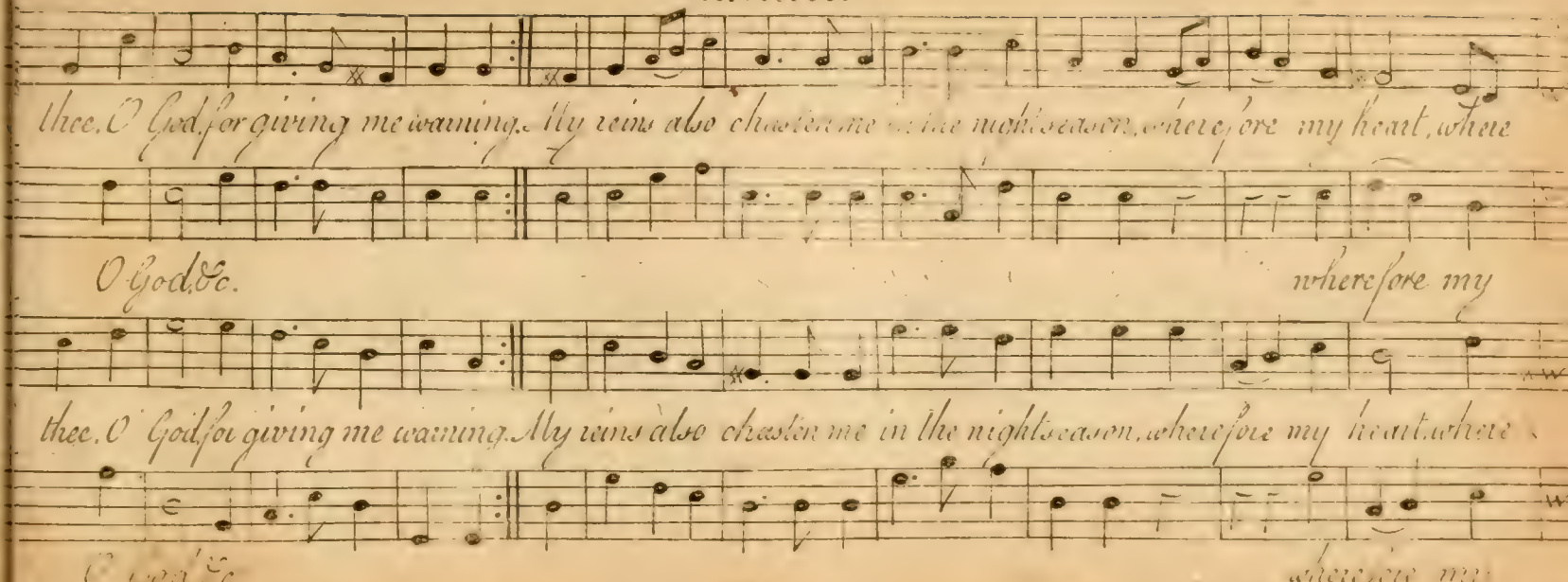
Continued



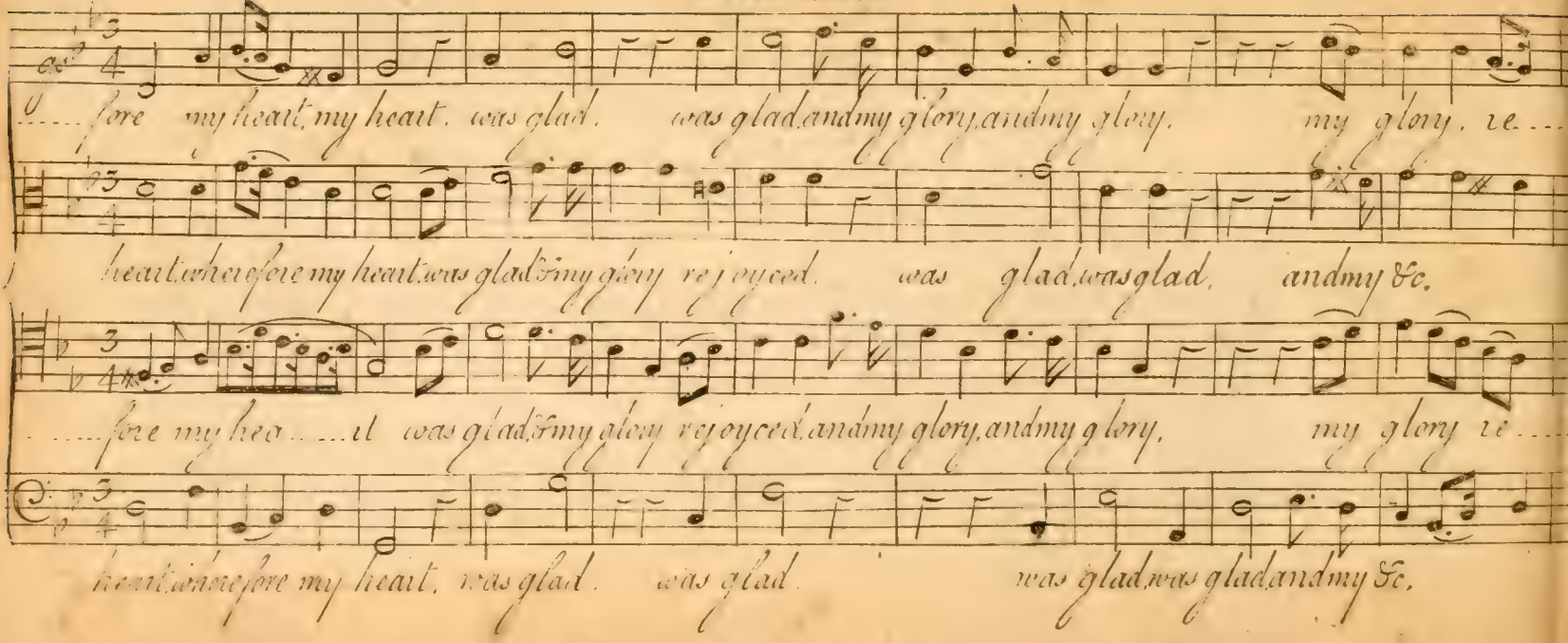
90

An Anthem taken out of the 16th Psalm

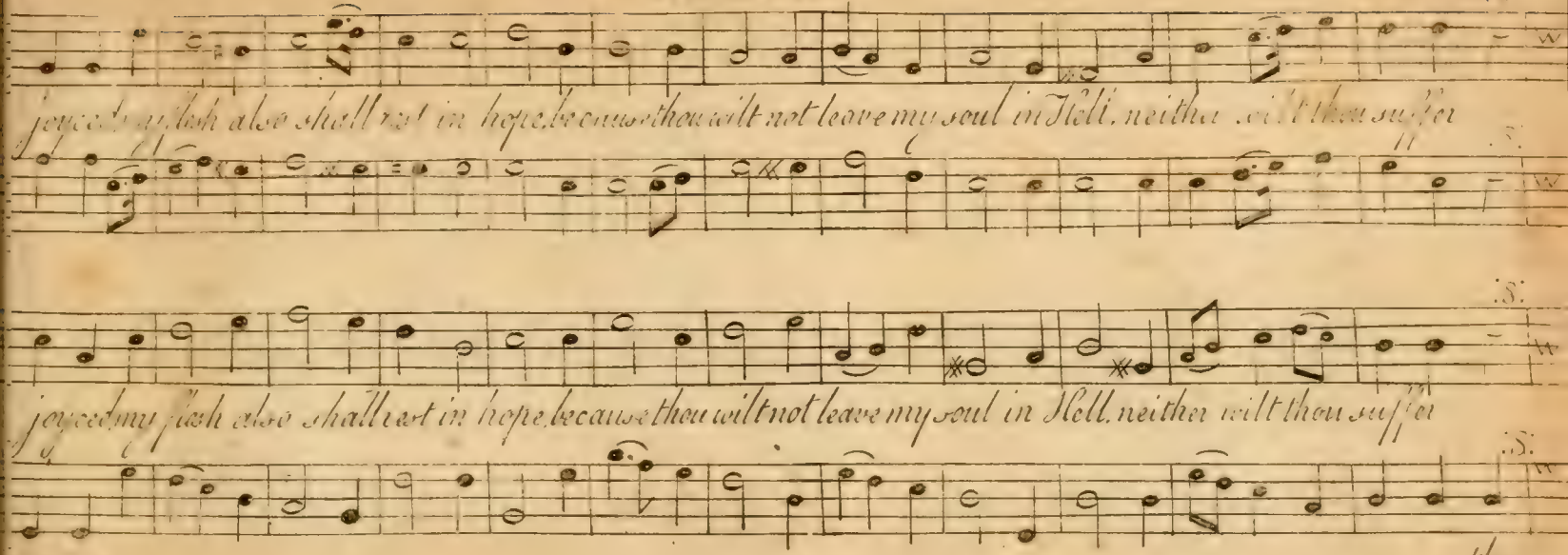



thee, O God, for giving me warning. My reins also chasten me in the night season, wherefore my heart, where
O God, &c.
wherefore my
thee, O God, for giving me warning. My reins also chasten me in the night season, wherefore my heart, where
O God, &c.
wherefore my

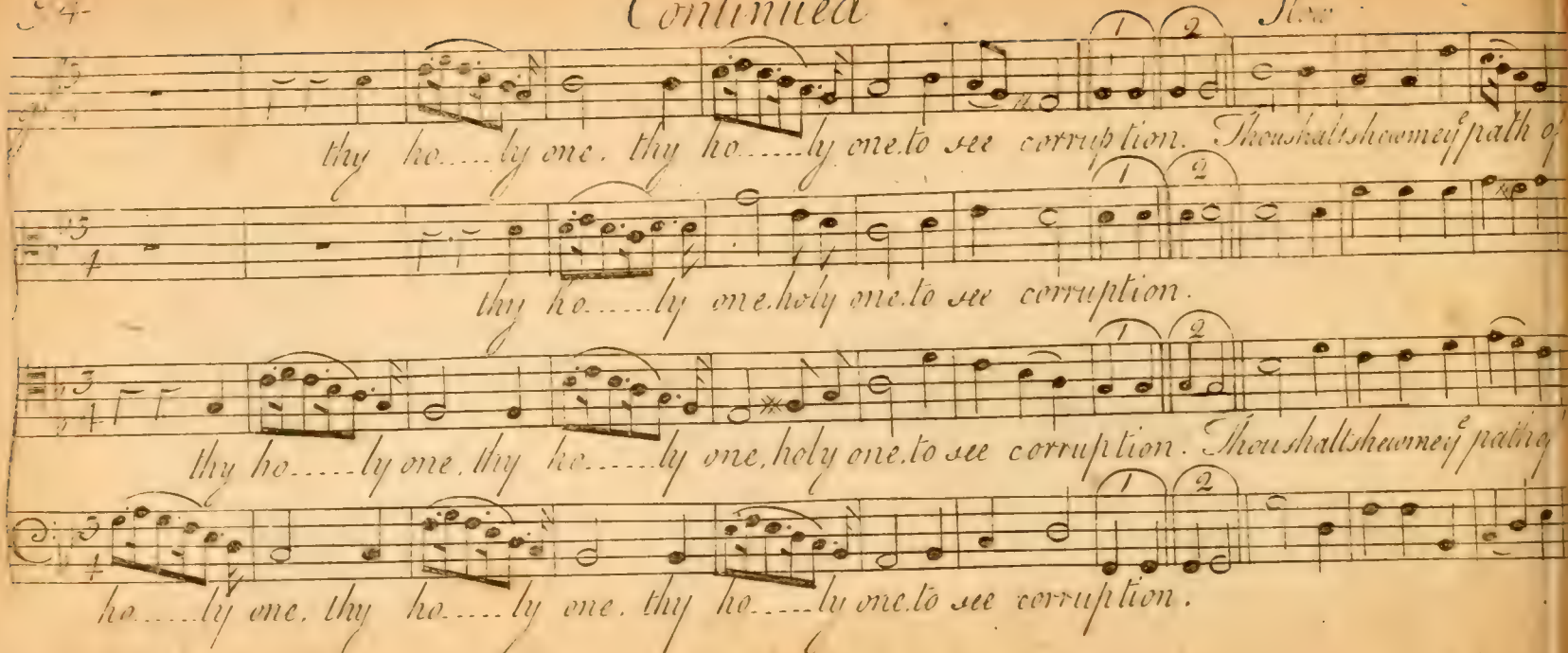
Continued

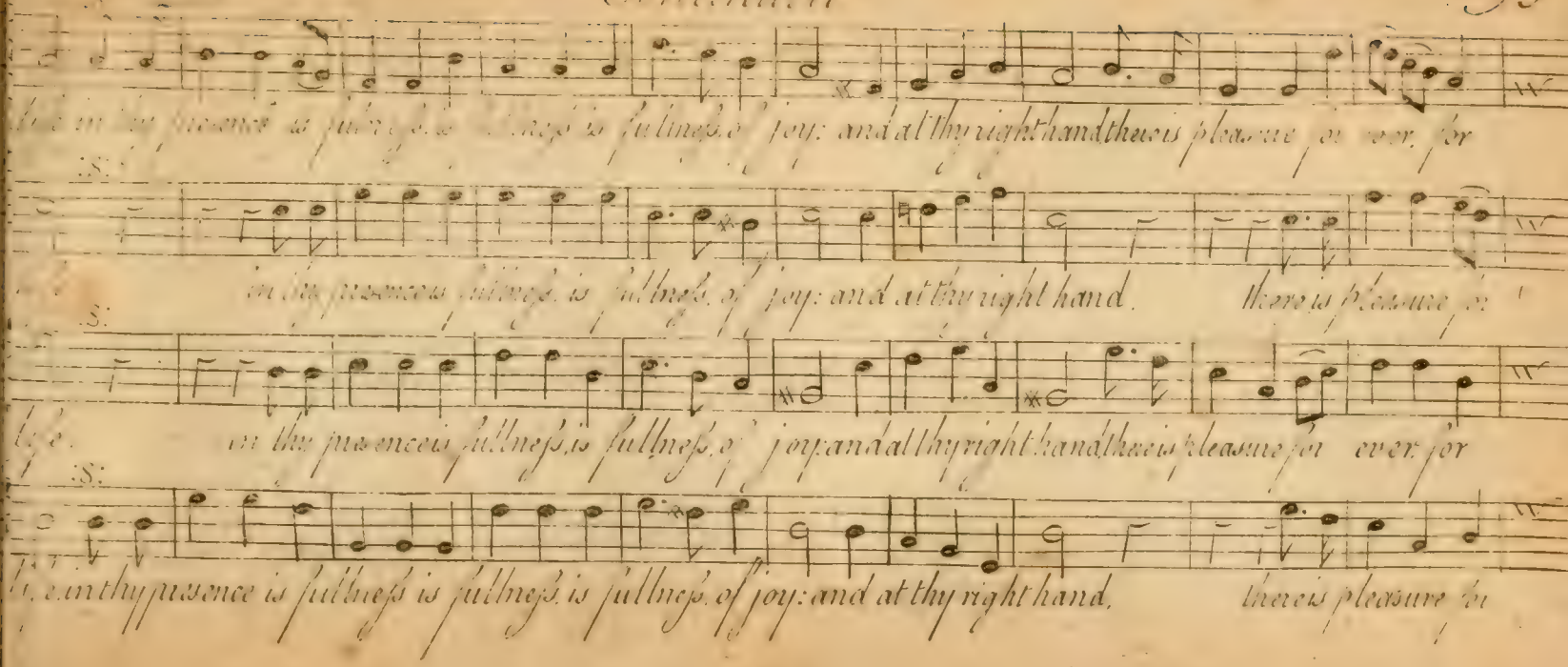

fore my heart, my heart was glad, was glad, and my glory, and my glory, my glory, re...
heart, wherefore my heart was glad, & my glory rejoyced, was glad, was glad, and my &c.
...fore my hea...rt was glad, & my glory rejoyced, and my glory, and my glory, my glory re...
heart, and wherefore my heart, was glad, was glad, was glad, was glad, and my &c.

Continued

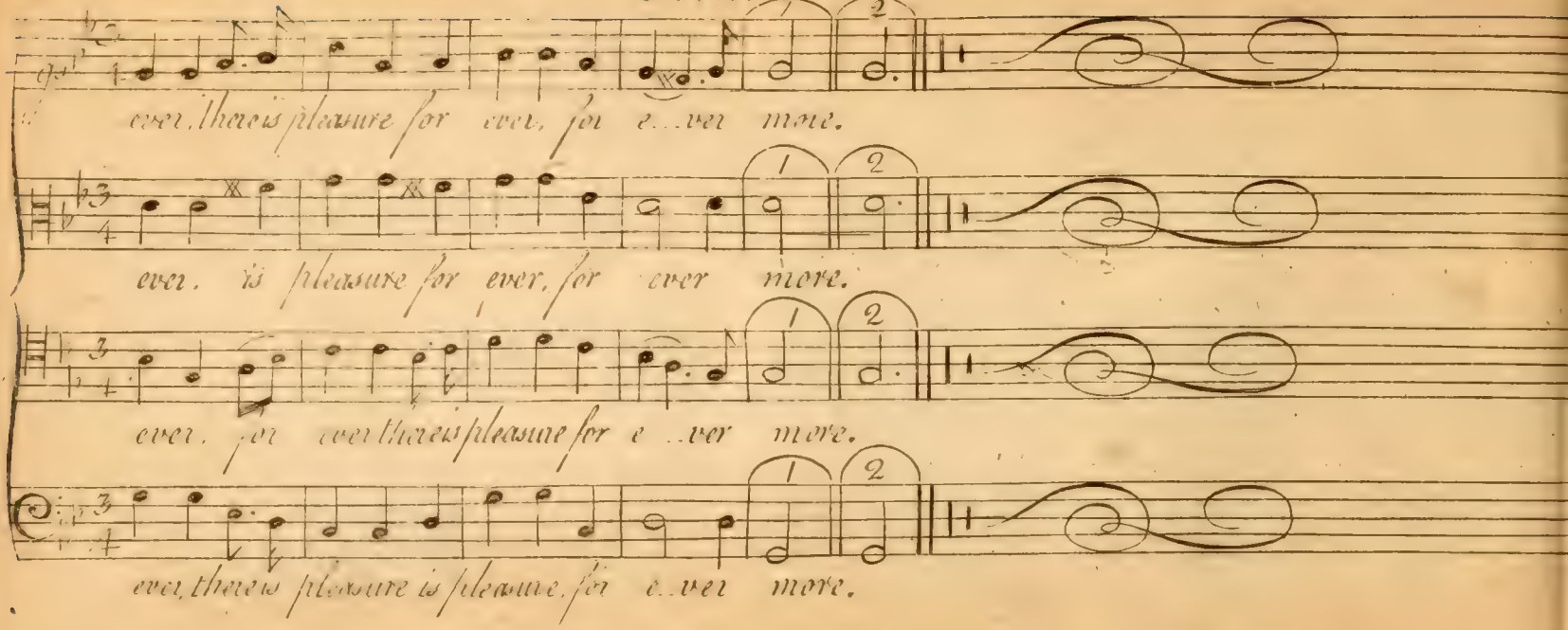

joyced my flesh also shall rest in hope, because thou wilt not leave my soul in Hell, neither wilt thou suffer
S.
joyced my flesh also shall rest in hope, because thou wilt not leave my soul in Hell, neither wilt thou suffer
S.
S.
thy

Continued


thy ho.....ly one. thy ho.....ly one. to see corruption. Thou shalt shew me the path of
thy ho.....ly one. holy one. to see corruption.
thy ho.....ly one. thy ho.....ly one. holy one. to see corruption. Thou shalt shew me the path of
ho.....ly one. thy ho.....ly one. thy ho.....ly one. to see corruption.


S:
thee in thy presence is fulness of joy: and at thy right hand there is pleasure for ever more
S:
in thy presence is fulness of joy: and at thy right hand there is pleasure for
S:
in thy presence is fulness of joy: and at thy right hand there is pleasure for ever more
S:
in thy presence is fulness of joy: and at thy right hand there is pleasure for

Continued


1
2
ever, there is pleasure for ever, for e..ver more.
ever. is pleasure for ever, for ever more.
ever. for ever there is pleasure for e..ver more.
ever, there is pleasure is pleasure, for e..ver more.

An Anthem taken out of the 34th Psalm

Treble

I will bless the Lord, will bless the Lord, at all times; his praise shall

Counter

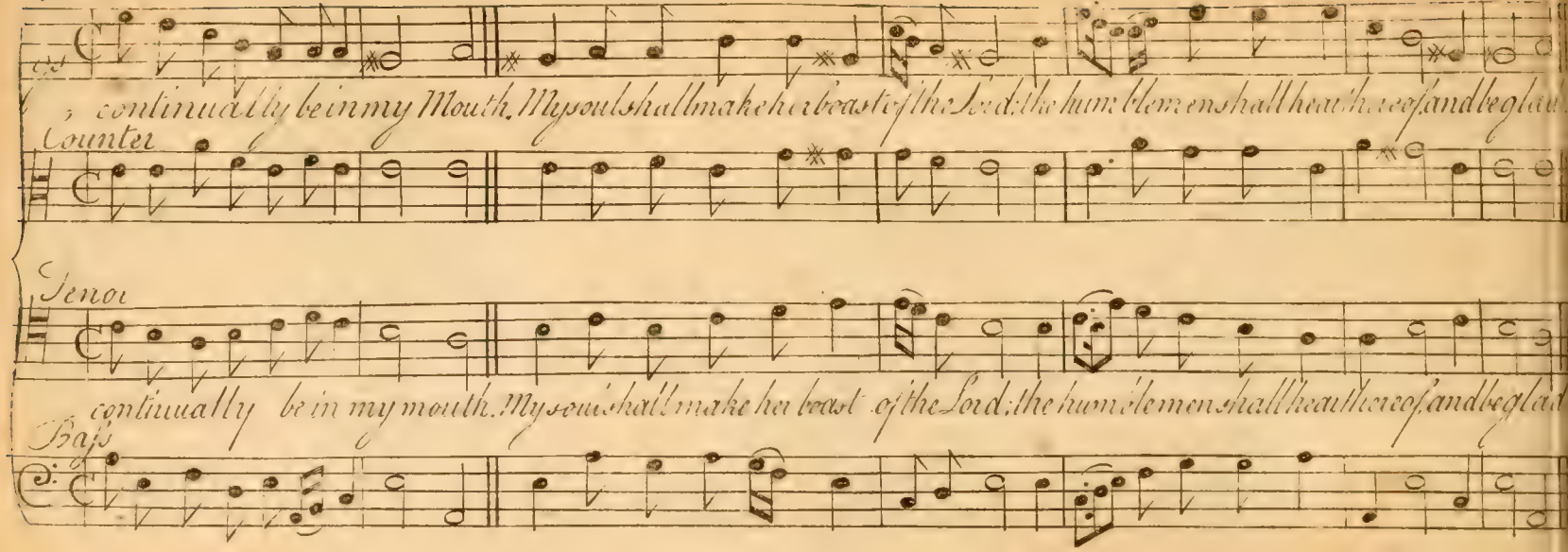
his praise shall continually be in my mouth,

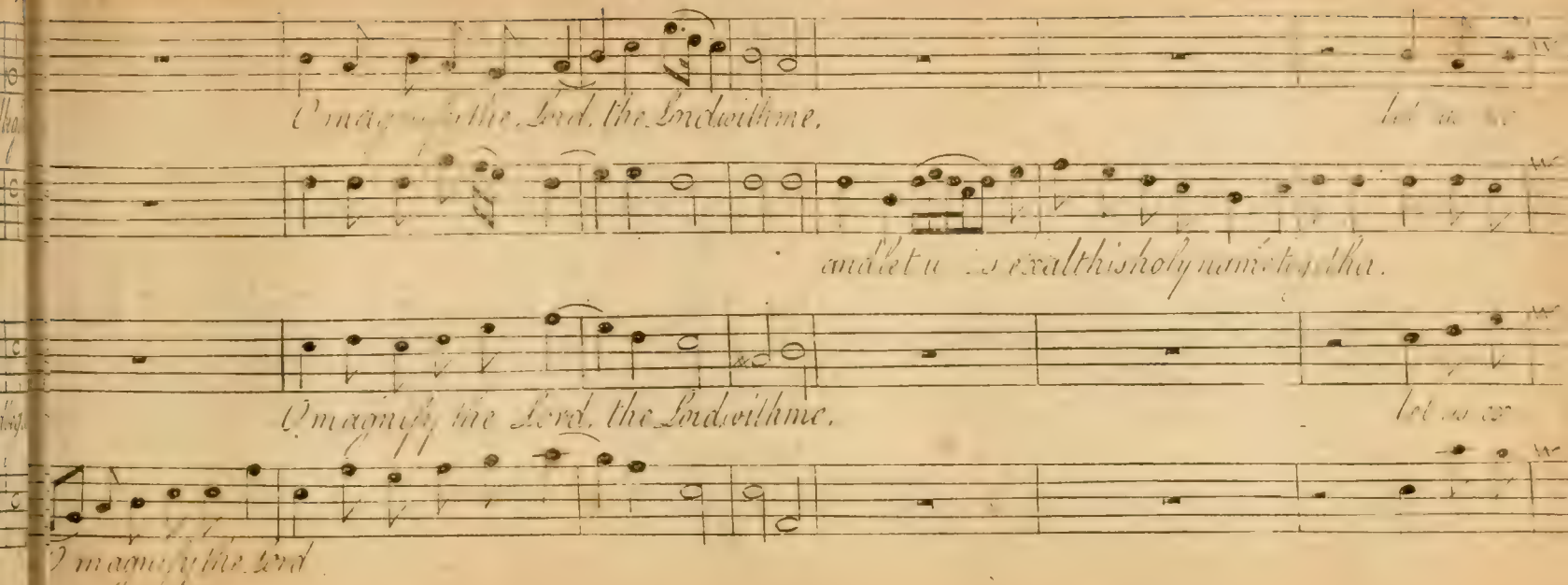
Tenor

I will bless the Lord, will bless the Lord, at all times; his praise shall

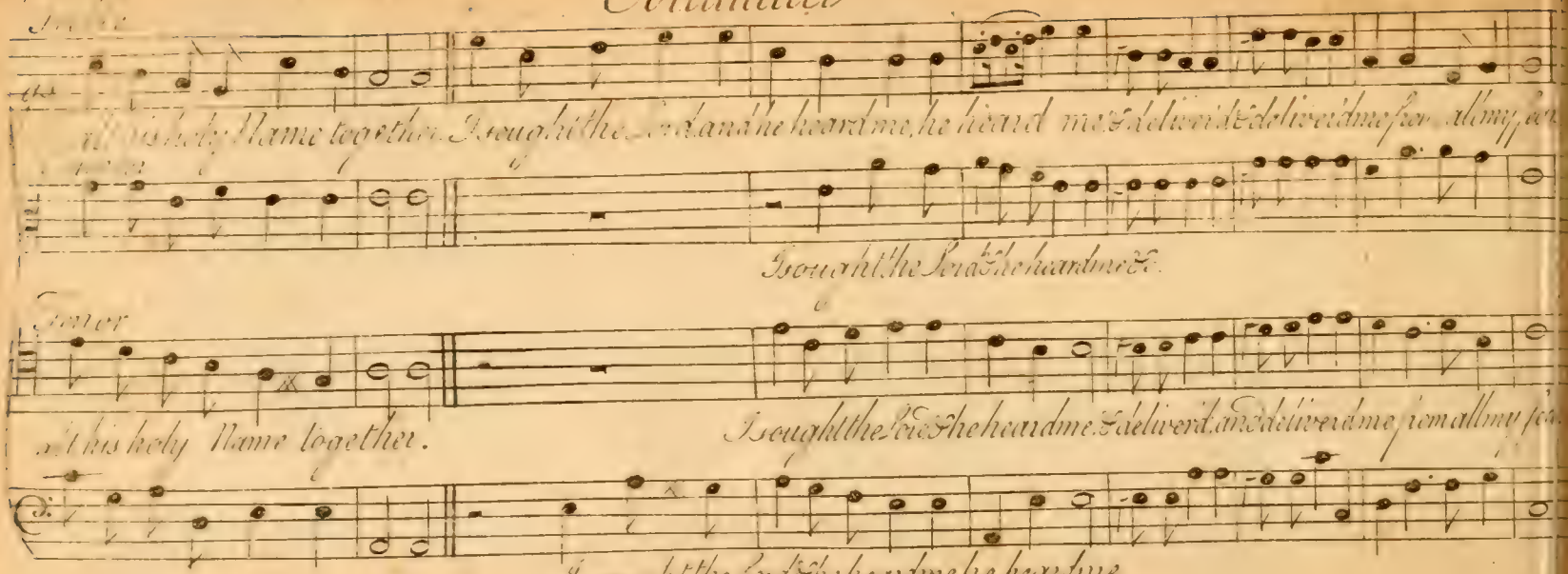
Bass

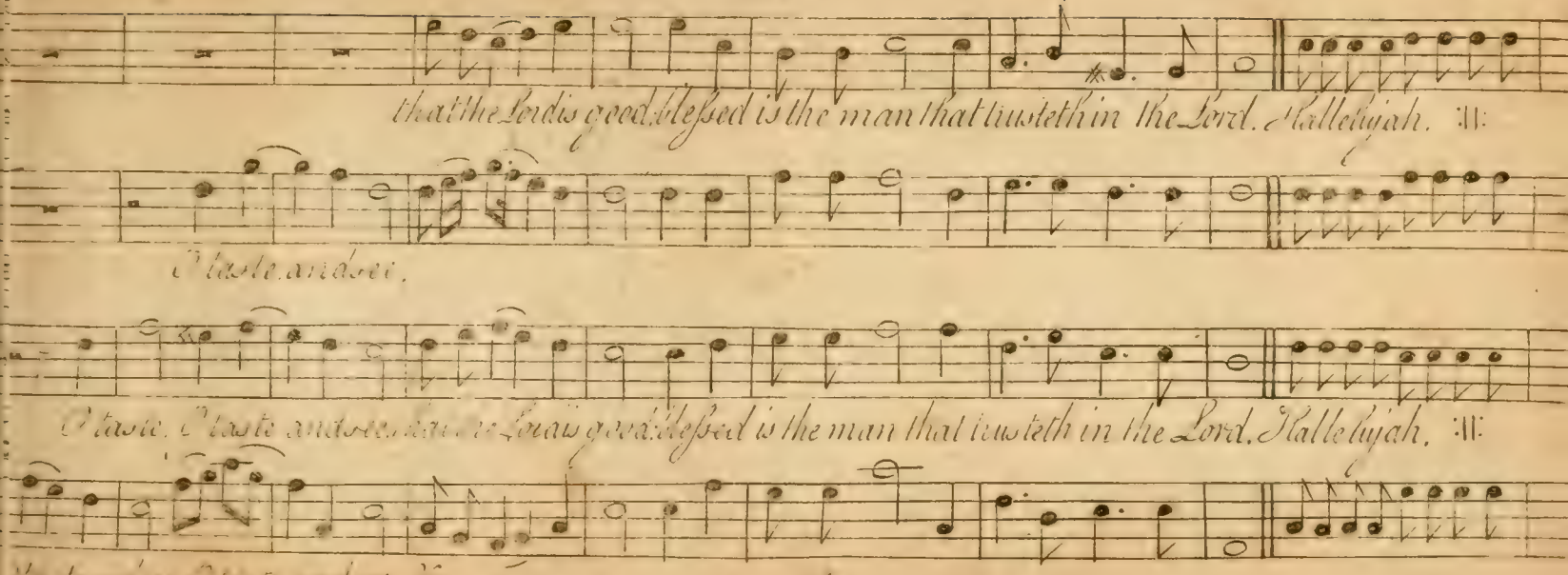
Continued


Treble
, continually be in my Mouth. My soul shall make her boast of the Lord: the humble men shall hear thereof, and be glad
Counter
Tenor
continually be in my mouth. My soul shall make her boast of the Lord: the humble men shall hear thereof, and be glad
Bass

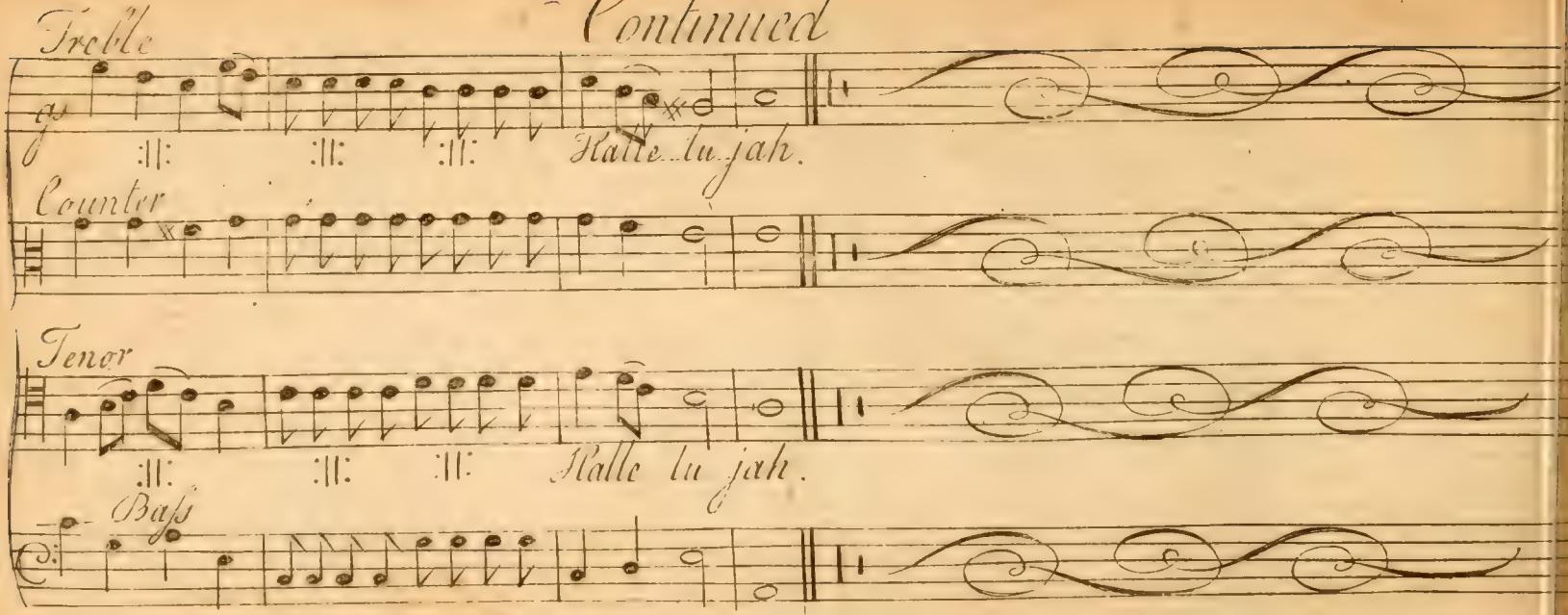

O magnify the Lord, the Lord with me,
let us ex
and let us exalt his holy name to gether.
O magnify the Lord, the Lord with me,
let us ex
O magnify the Lord

Continued

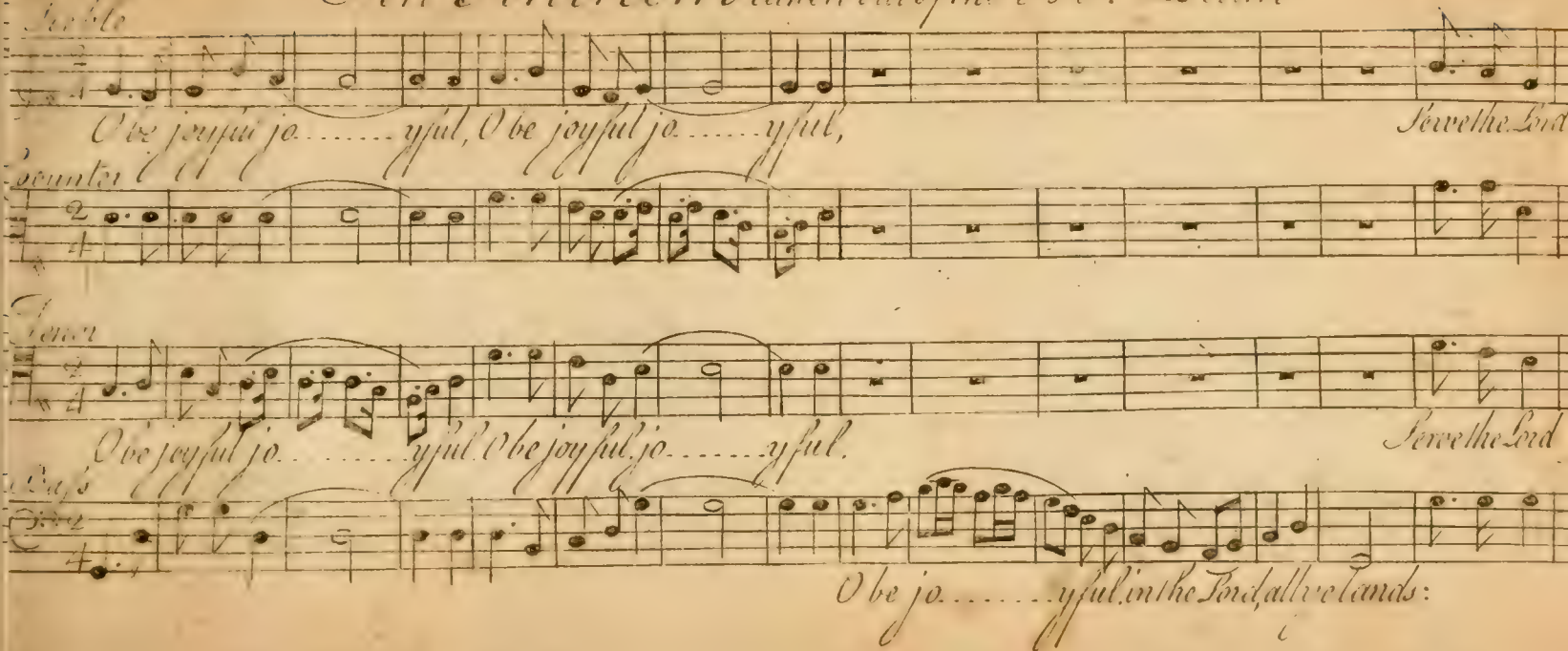

Treble
Alto
Tenor
Bass
all this holy Name together. I sought the Lord and he heard me, he heard me & deliverd & deliverd me from all my fea
I sought the Lord & he heard me &c.
all this holy Name together.
I sought the Lord & he heard me & deliverd & deliverd me from all my fea
I sought the Lord & he heard me, he heard me.


that the Lord is good: blessed is the man that trusteth in the Lord. Hallelujah. :||:
Taste and see.
Taste. Taste and see how Lord is good: blessed is the man that trusteth in the Lord. Hallelujah. :||:
Taste and see. Taste and see &c.

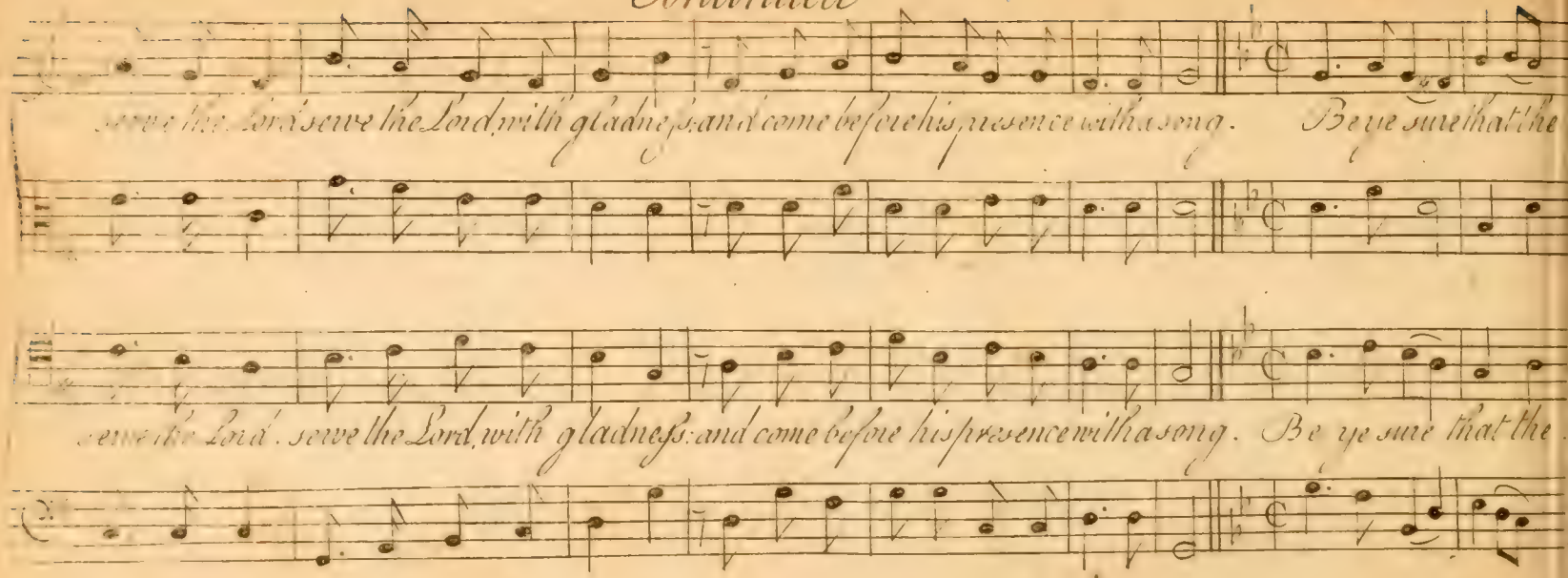
Continued



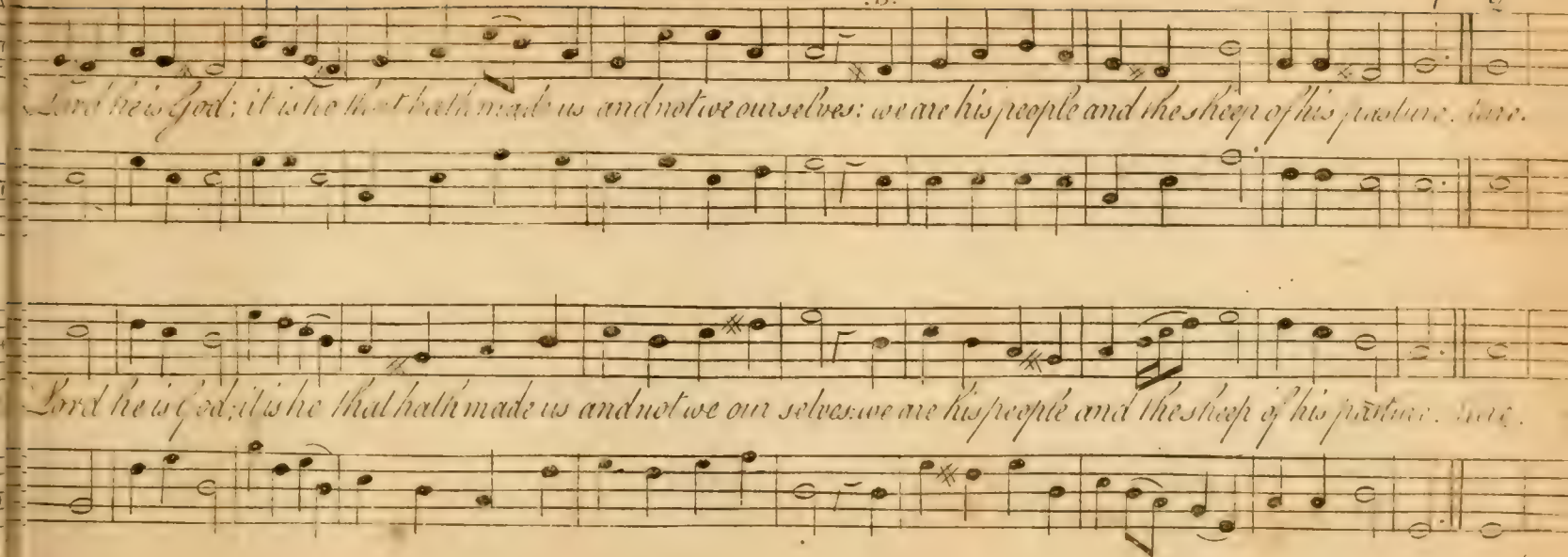
An Anthem taken out of the 100th Psalm



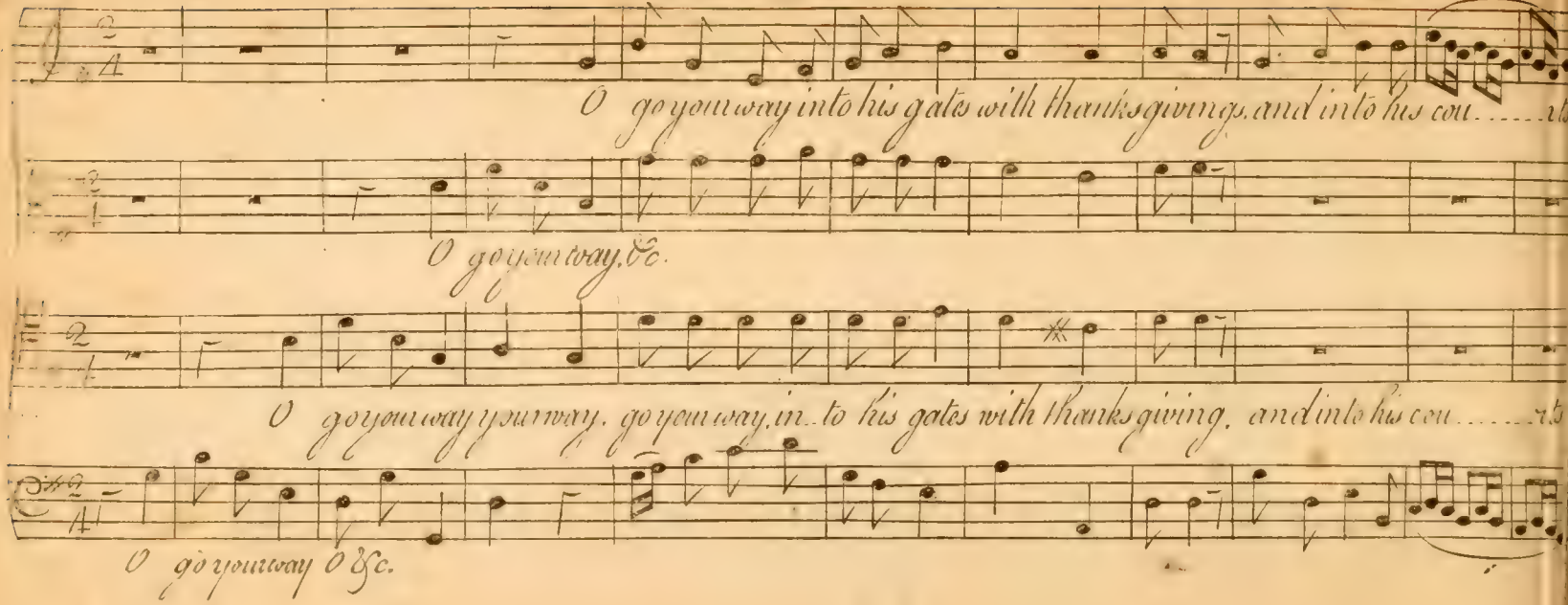
Continued

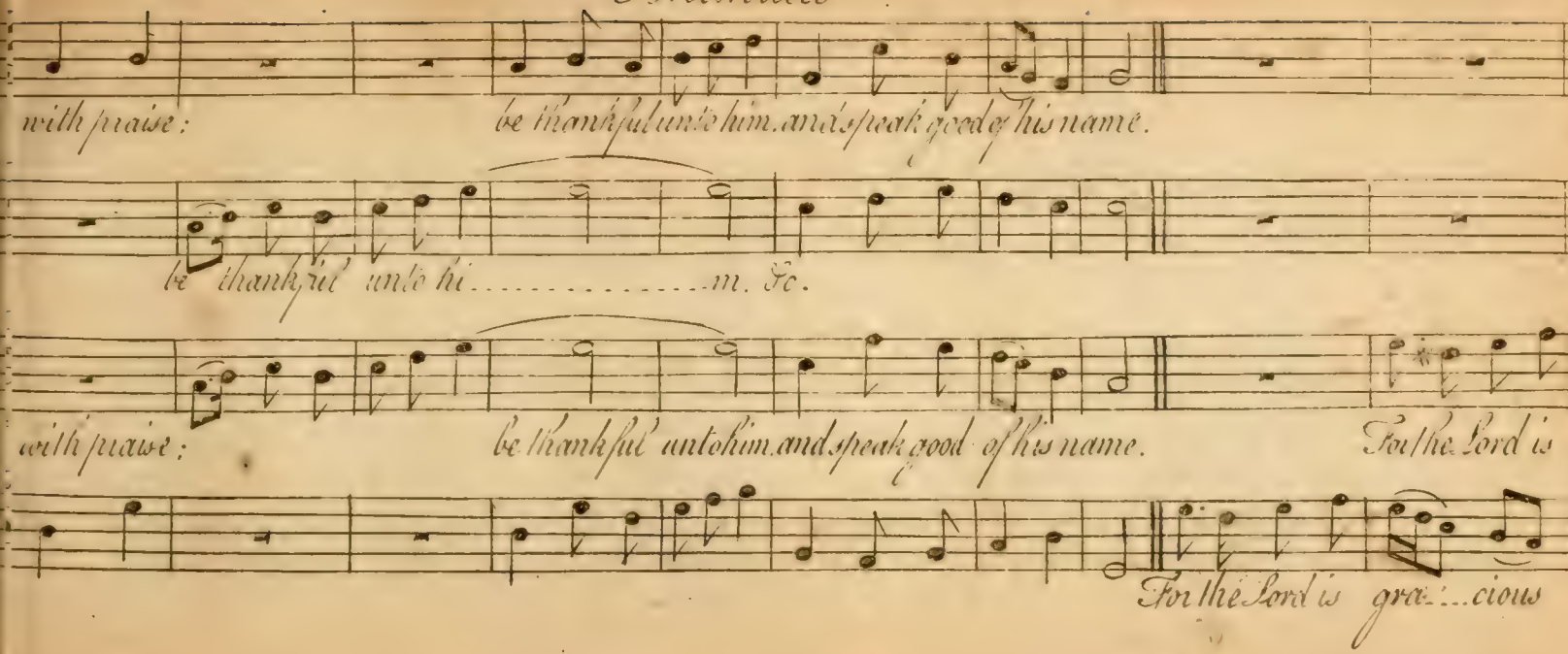

serve the Lord serve the Lord with gladness and come before his presence with a song. Be ye sure that the
serve the Lord. serve the Lord with gladness: and come before his presence with a song. Be ye sure that the

Continued :S:

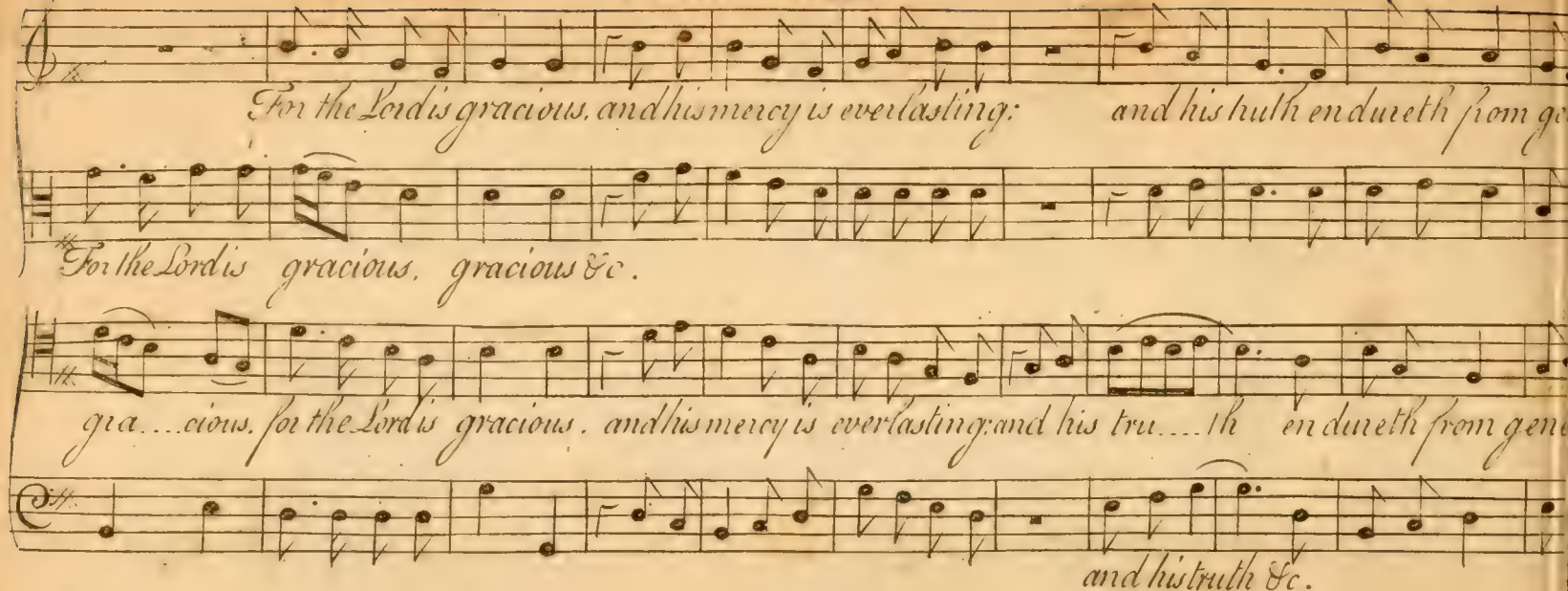

1
2
Lord he is God; it is he that hath made us and not we ourselves: we are his people and the sheep of his pasture. Ter.
Lord he is God; it is he that hath made us and not we ourselves: we are his people and the sheep of his pasture. Ter.

Continued

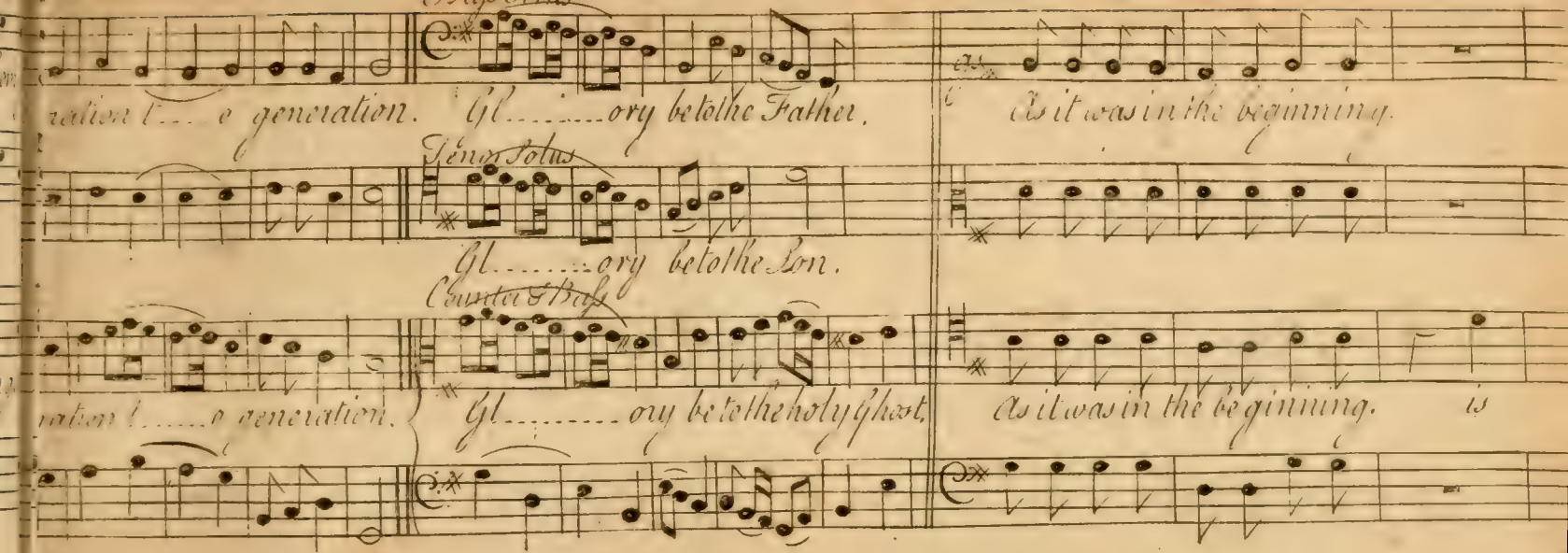

O go you way into his gates with thanksgiving, and into his cou
O go you way, &c.
O go you way your way, go you way, in to his gates with thanksgiving, and into his cou
O go you way &c.


with praise: be thankful unto him and speak good of his name.
be thankful unto hi.....m. &c.
with praise: be thankful unto him and speak good of his name. For the Lord is
For the Lord is gra:...cious

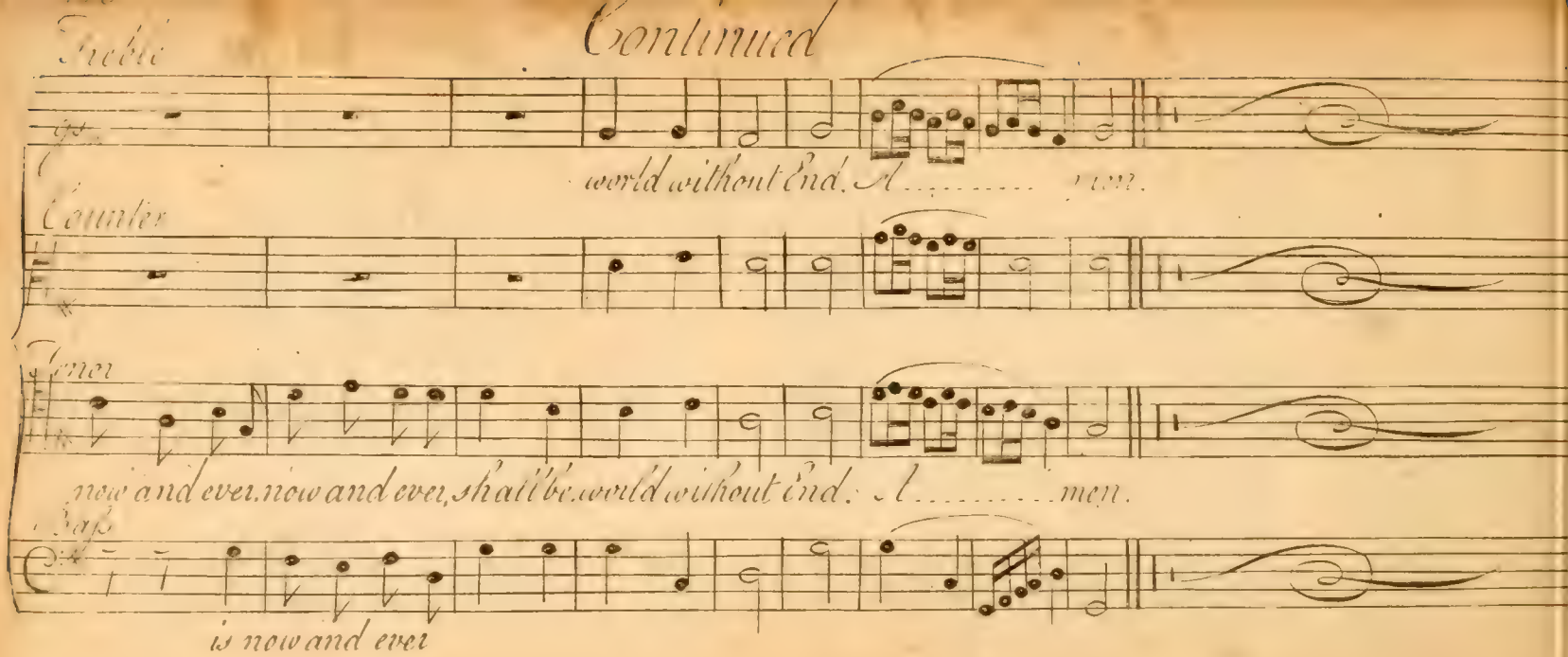
Continued


For the Lord is gracious, and his mercy is everlasting: and his truth endureth from ge
For the Lord is gracious, gracious &c.
gra....cious, for the Lord is gracious, and his mercy is everlasting: and his tru....th endureth from gen
and his truth &c.

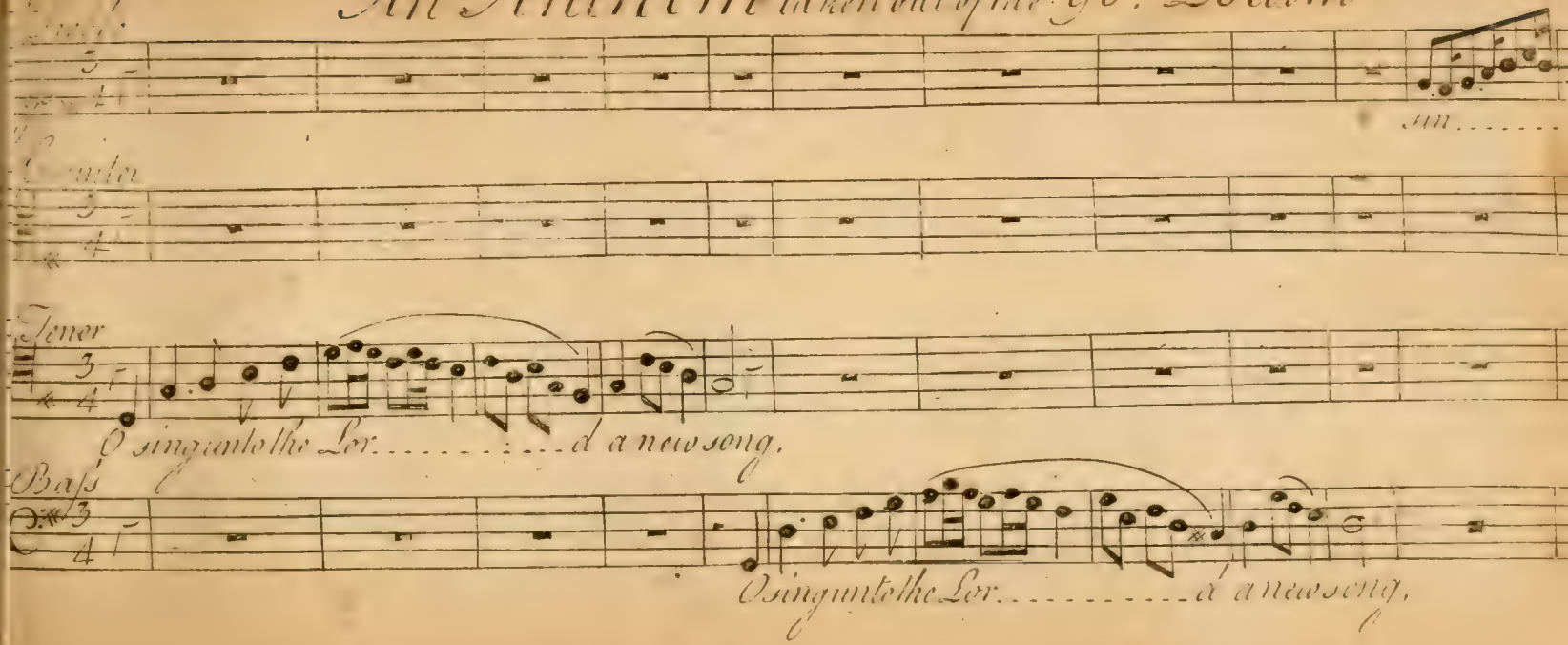
Continued


Bass Solus
ration t.... o generation. Gl.....ory be to the Father.
As it was in the beginning.
Tenor Solus
Gl.....ory be to the Son.
Counter & Bass
ration t.....o generation.
Gl.....ory be to the holy Ghost,
As it was in the beginning.

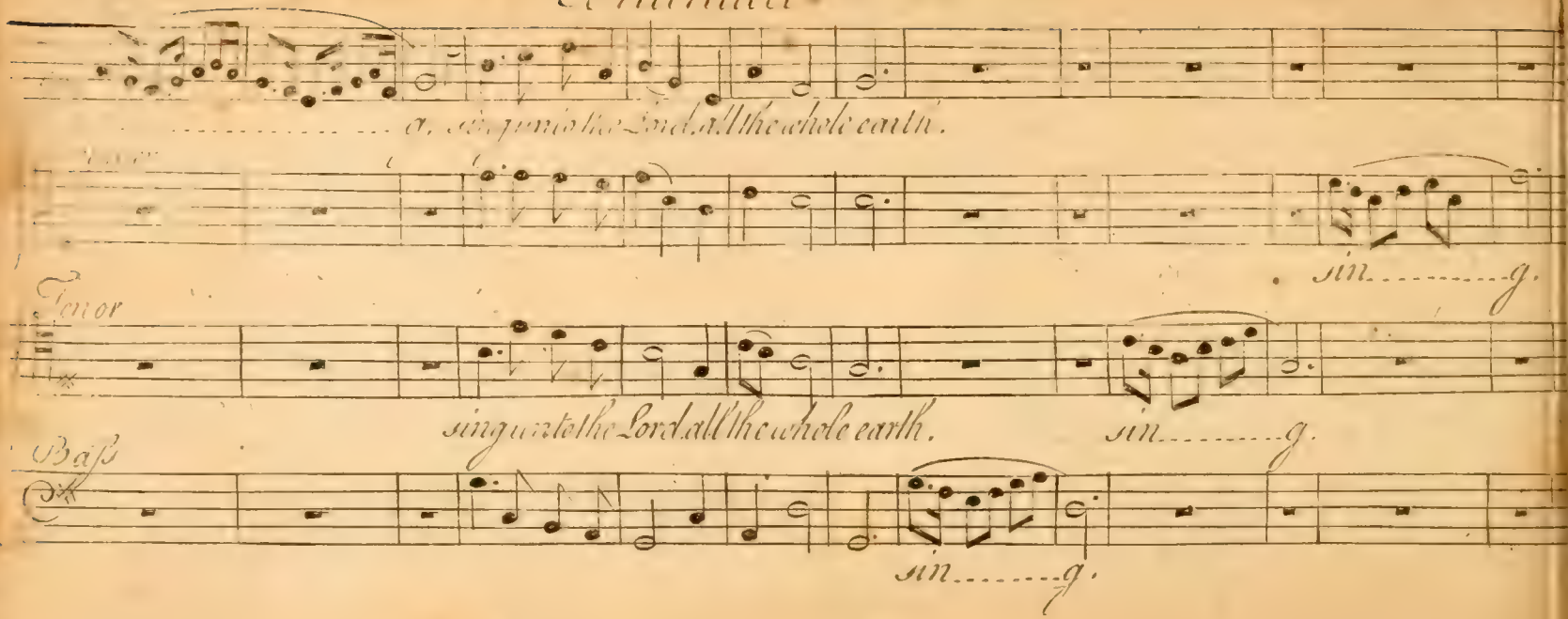
Continued

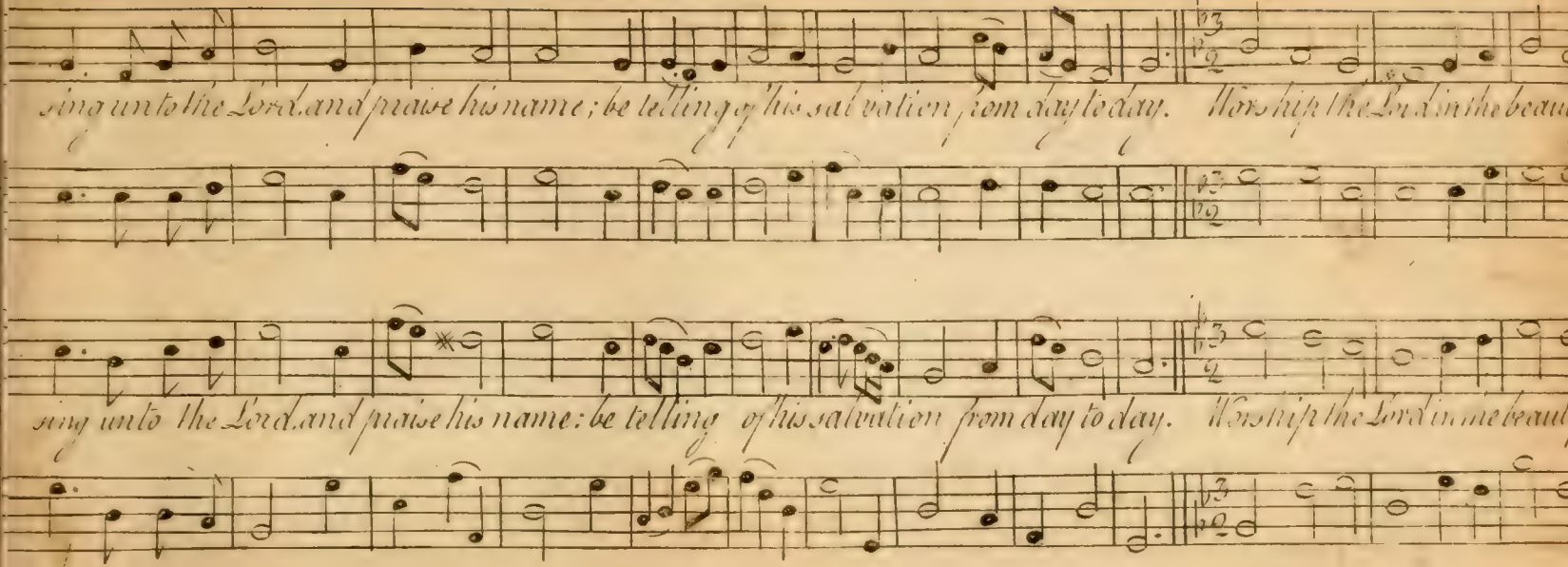

Treble
world without End. A.....men.
Counter
Tenor
now and ever, now and ever, shall be, world without End. A.....men.
Bass
is now and ever

An Anthem taken out of the 96.th Psalm



Continued.


Tenor
sing unto the Lord all the whole earth.
sin.....g.
Tenor
sing unto the Lord all the whole earth.
sin.....g.
Baſs
sin.....g.


sing unto the Lord and praise his name; be telling of his salvation from day to day. Worship the Lord in the beau
sing unto the Lord and praise his name: be telling of his salvation from day to day. Worship the Lord in the beau

Continued

Treble

of holiness. let all the earth stand in awe of him. Let the heaven

Counter

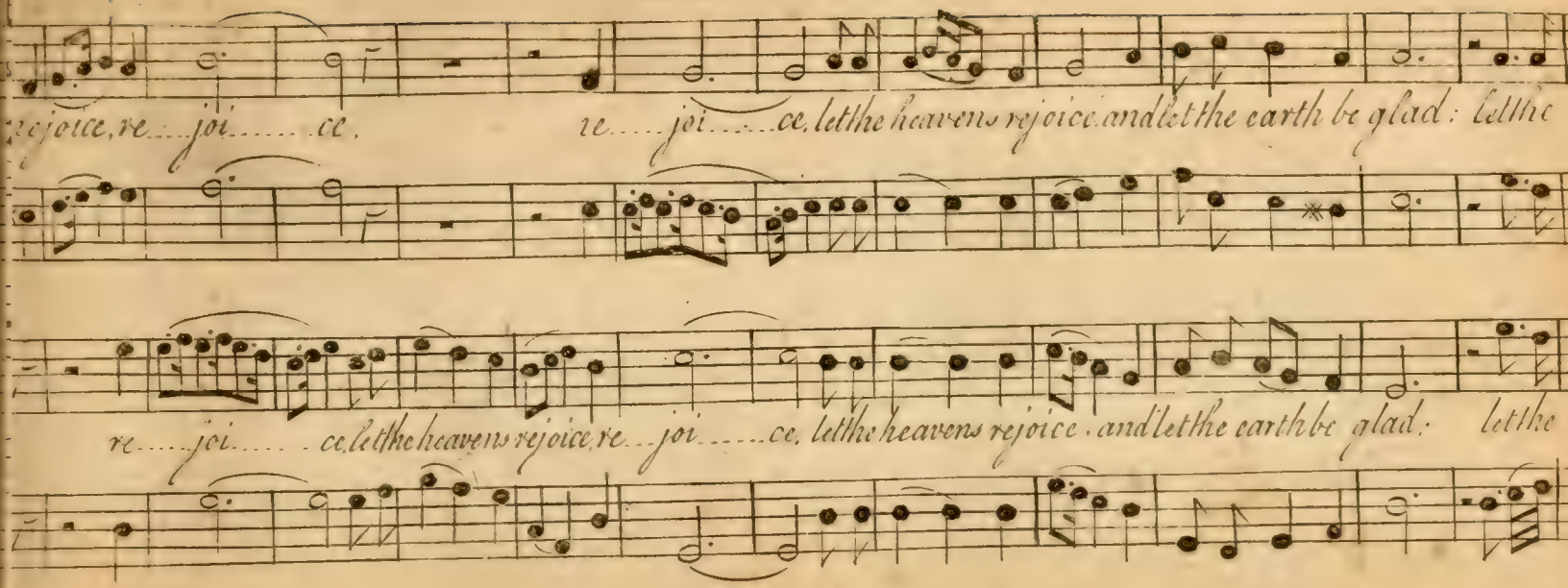
in the beauty, the beauty, the beauty of holiness:

Tenor

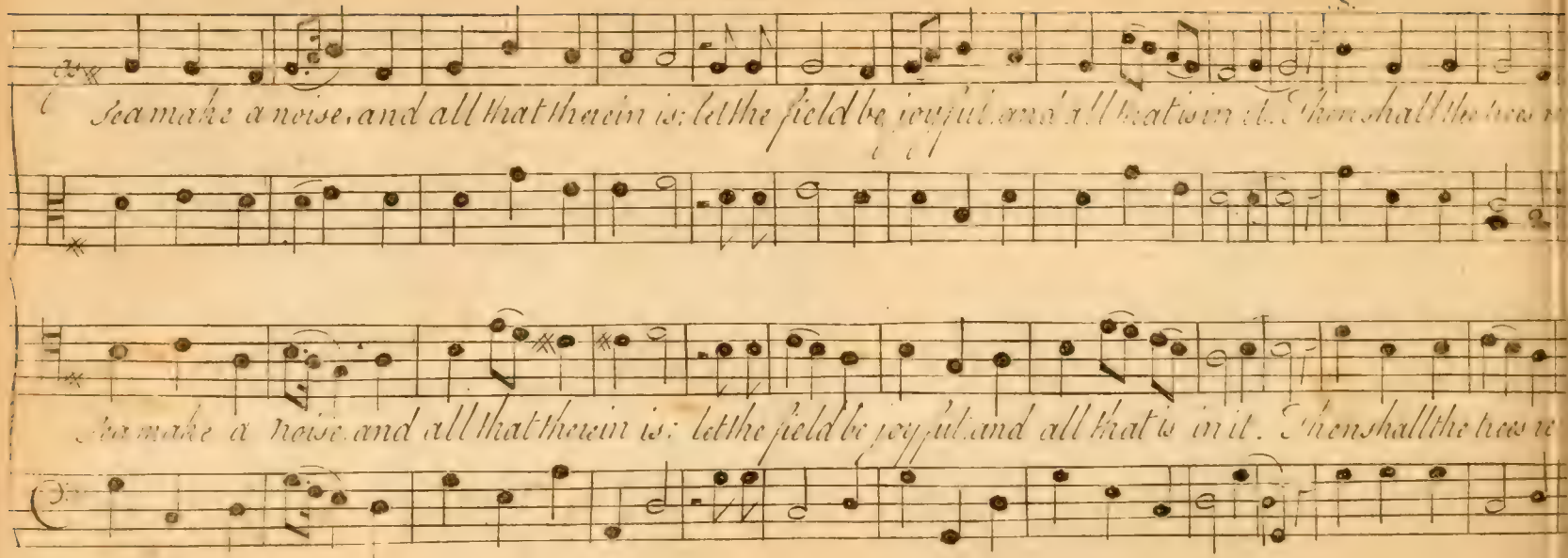
of holiness. let all the earth stand in awe of him,

in the beau---------ty of holiness.

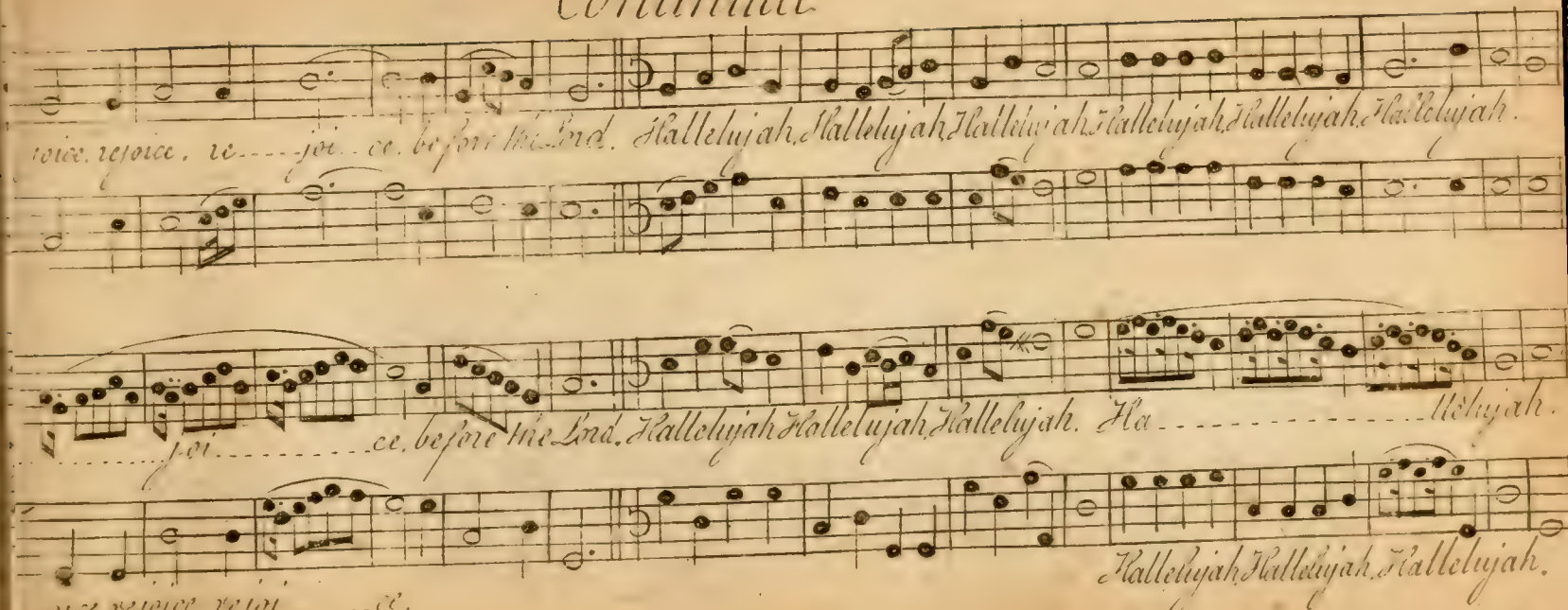
Continued


rejoice, re.....joi.....ce.
re.....joi.....ce, letthe heavens rejoice and let the earth be glad: letthe
re.....joi.....ce, letthe heavens rejoice, re.....joi.....ce, letthe heavens rejoice. and let the earth be glad: letthe

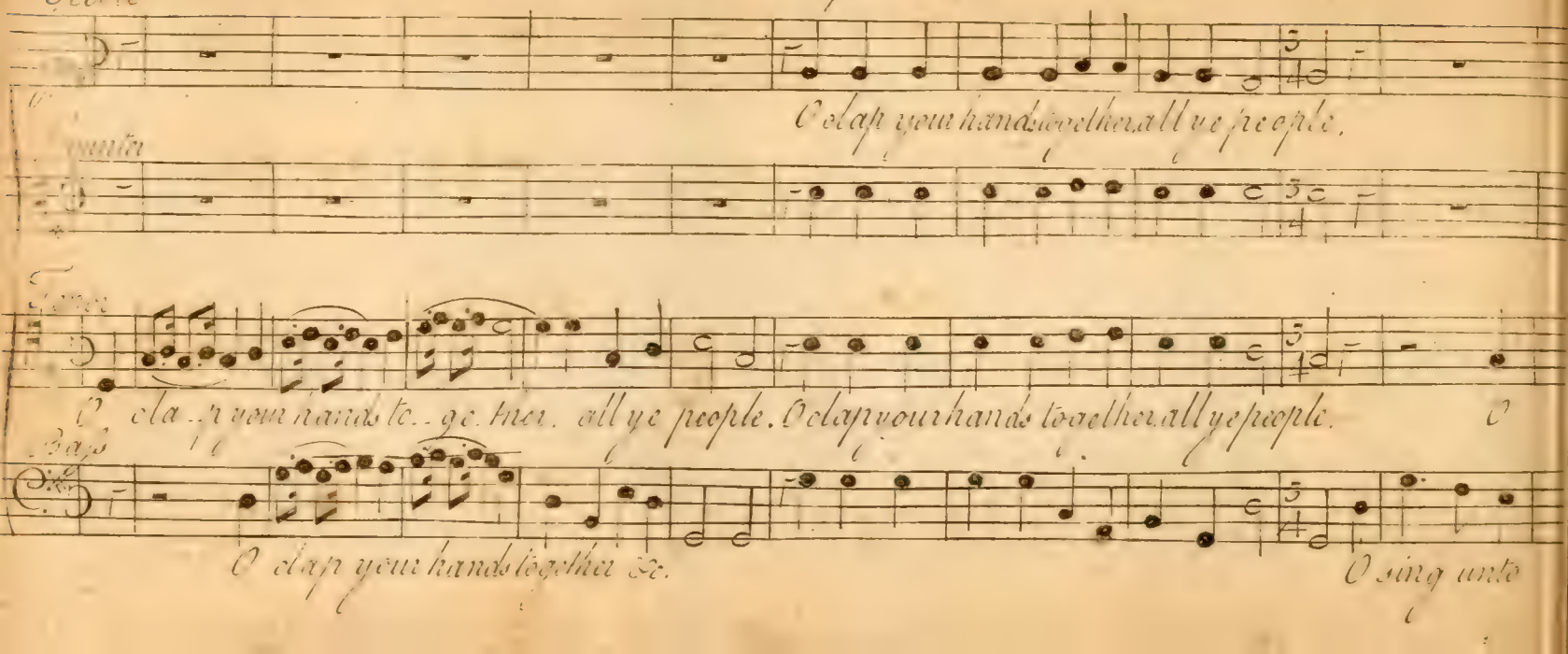
Continued

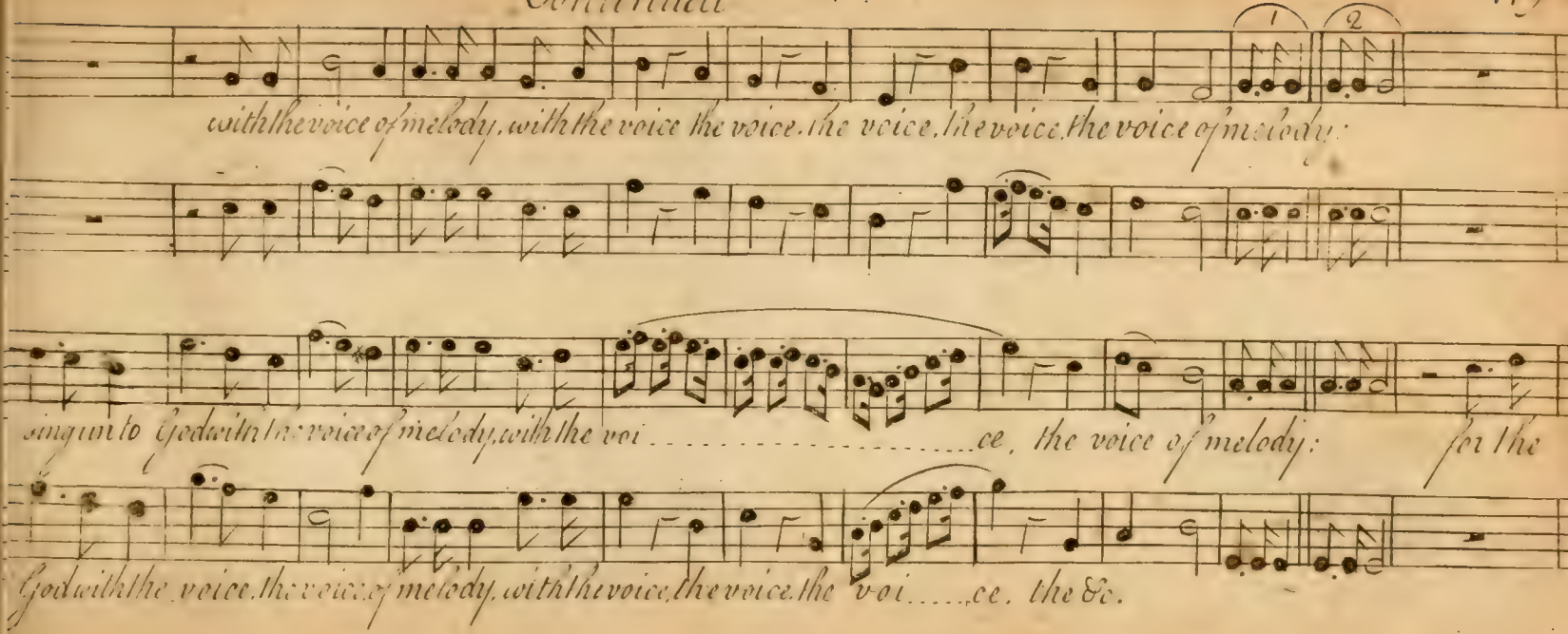

Sea make a noise, and all that therein is: let the field be joyful, and all that is in it. Then shall the trees
Sea make a noise, and all that therein is: let the field be joyful, and all that is in it. Then shall the trees

Continued

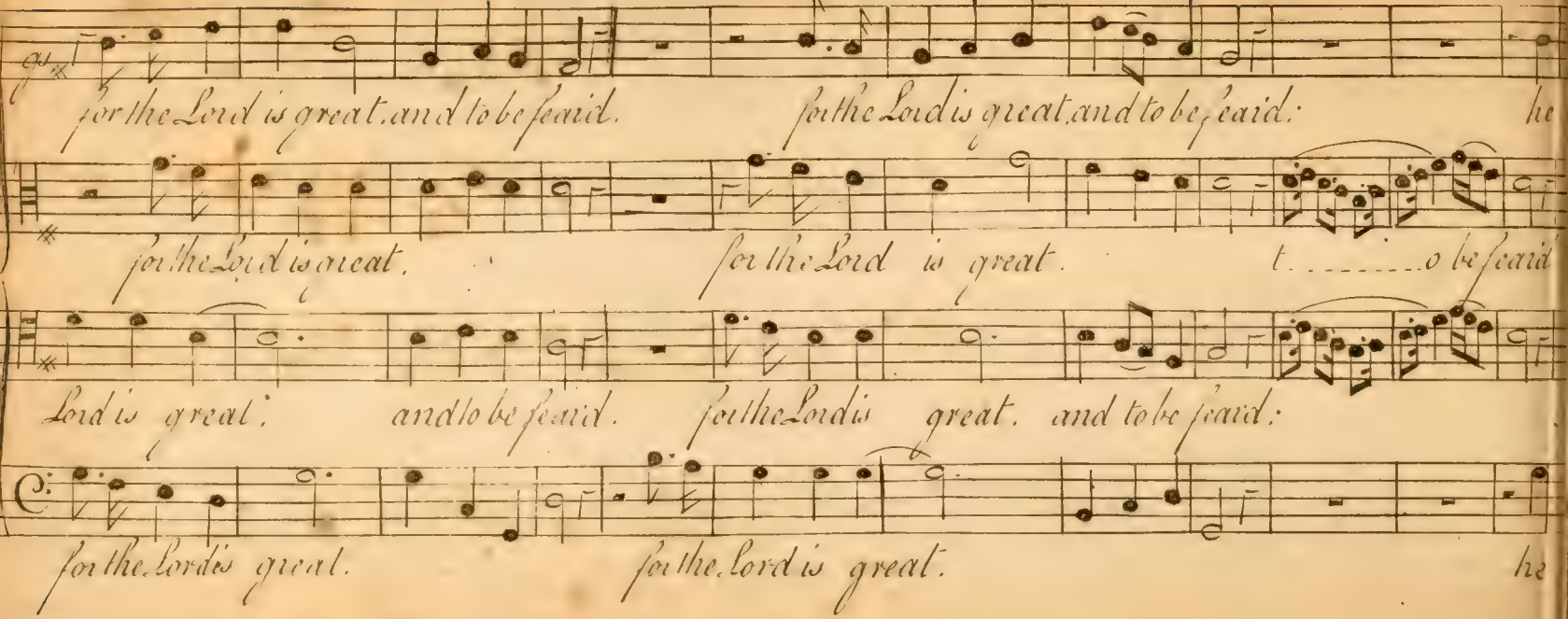

voice, rejoice, re---joi---ce, before the Lord. Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah.
---joi---ce, before the Lord. Hallelujah, Hallelujah, Hallelujah. Ha---lelujah.
voice, rejoice, rejoi---ce.
Hallelujah, Hallelujah, Hallelujah.

An Anthem taken out of the 47th Psalm

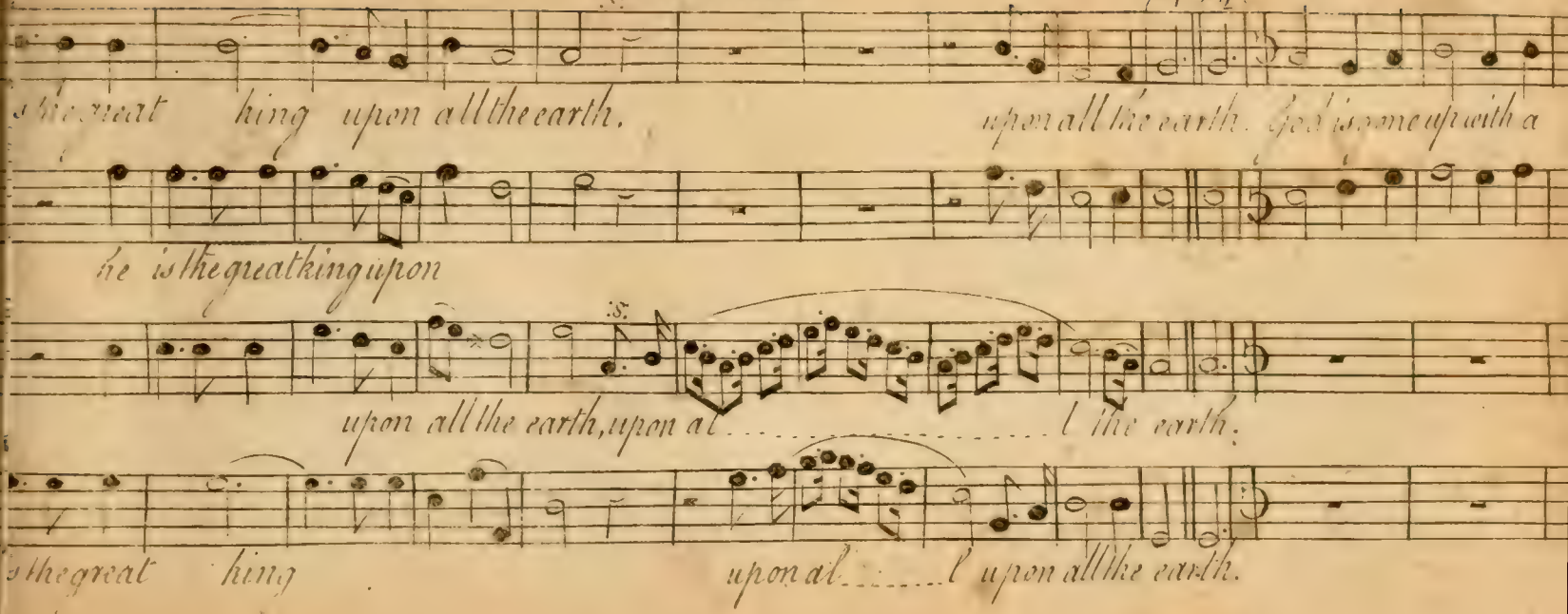



1
2
with the voice of melody, with the voice the voice. the voice, the voice, the voice of melody:
sing unto God with the voice of melody, with the voi ..... ce, the voice of melody: for the
God with the voice, the voice of melody, with the voice, the voice, the voi ..... ce, the &c.

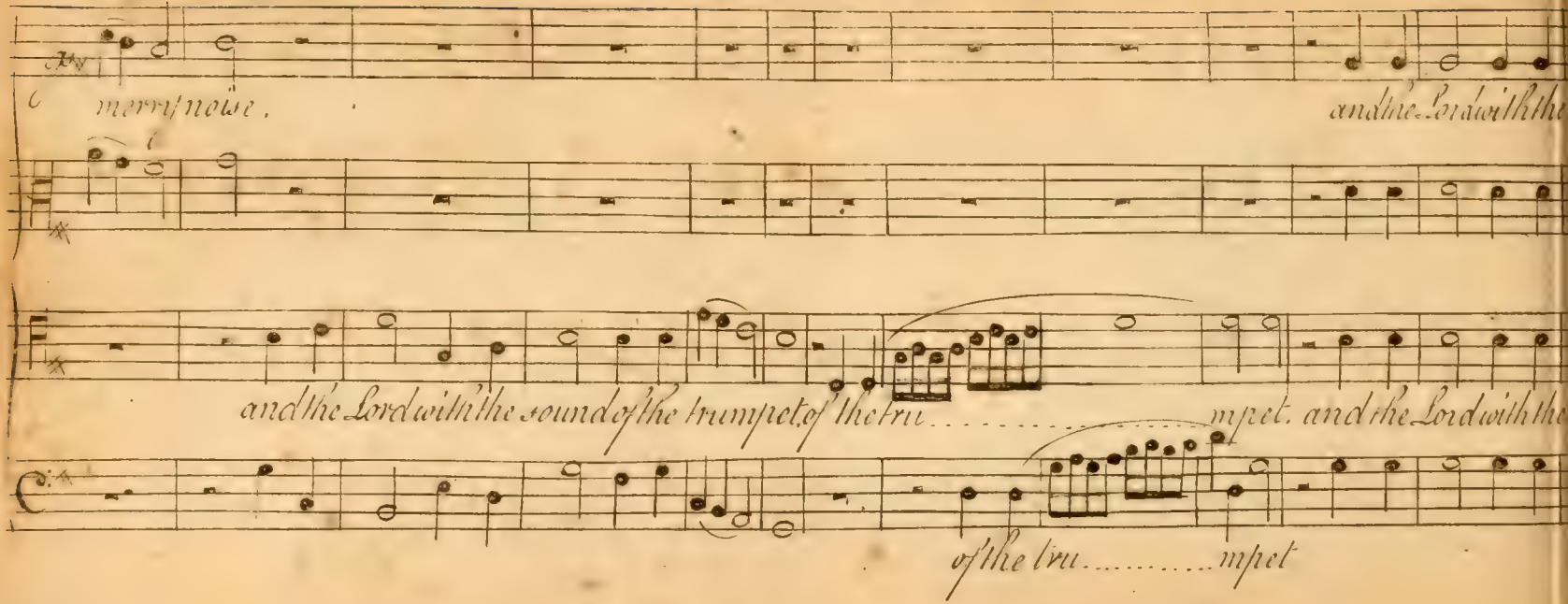
Continued


for the Lord is great, and to be feard. for the Lord is great, and to be feard: he
for the Lord is great. for the Lord is great. t.....o be feard
Lord is great; and to be feard. for the Lord is great. and to be feard:
for the Lord is great. for the Lord is great. he

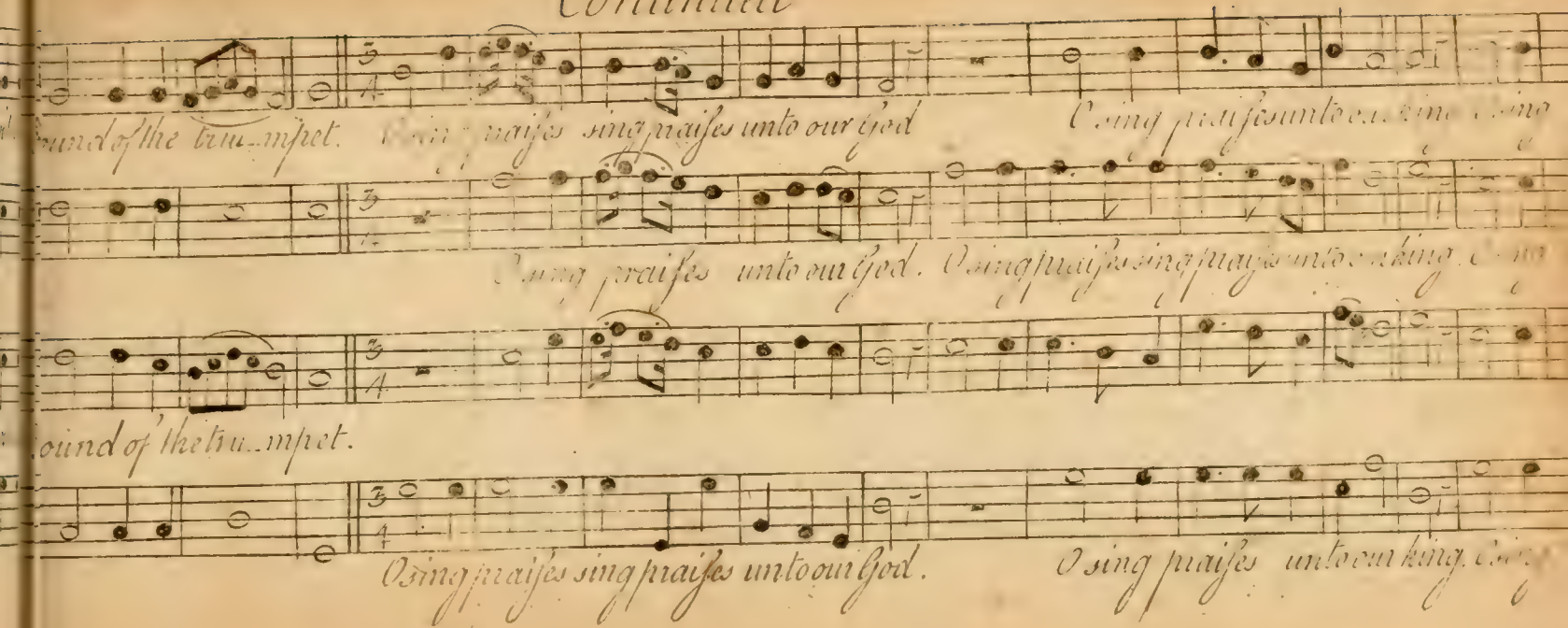
Continued


is the great king upon all the earth.
upon all the earth. God is gone up with a
he is the great king upon
upon all the earth, upon al l the earth.
is the great king
upon al l upon all the earth.

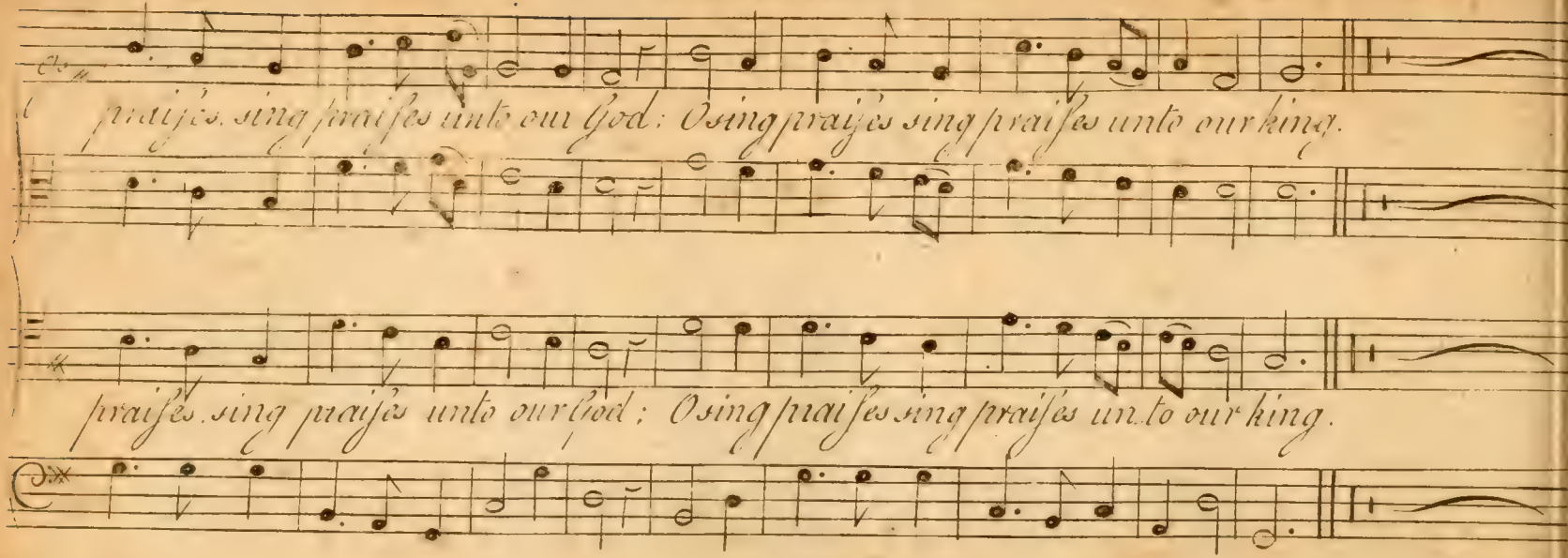
Continued


merry noise.
and the Lord with the
and the Lord with the sound of the trumpet of the tru
mpet. and the Lord with the
of the tru
mpet

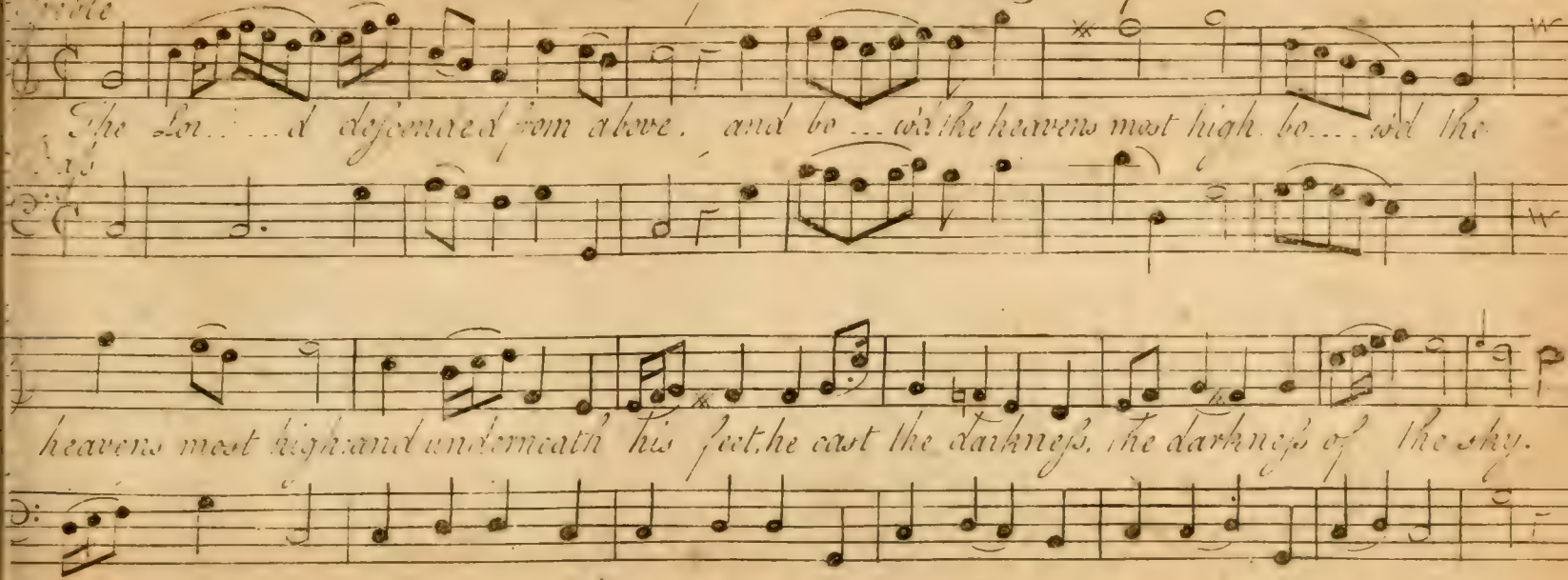
Continued


sound of the trumpet. O sing praises sing praises unto our God O sing praises unto our king O sing
O sing praises unto our God. O sing praises sing praises unto our king O sing
sound of the trumpet.
O sing praises sing praises unto our God. O sing praises unto our king O sing

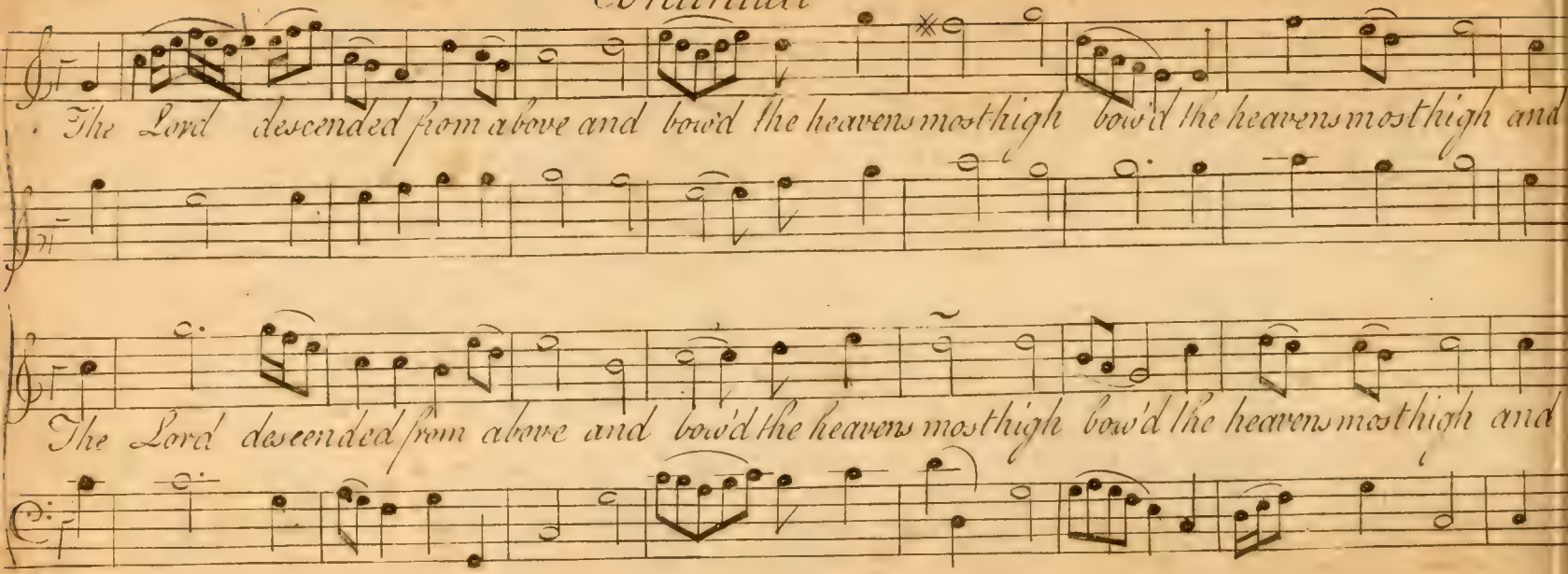
Continued


praises. sing praises unto our God: O sing praises sing praises unto our king.
praises. sing praises unto our God: O sing praises sing praises unto our king.

Two Celebrated Verses by Sternhold & Hopkins set to Music

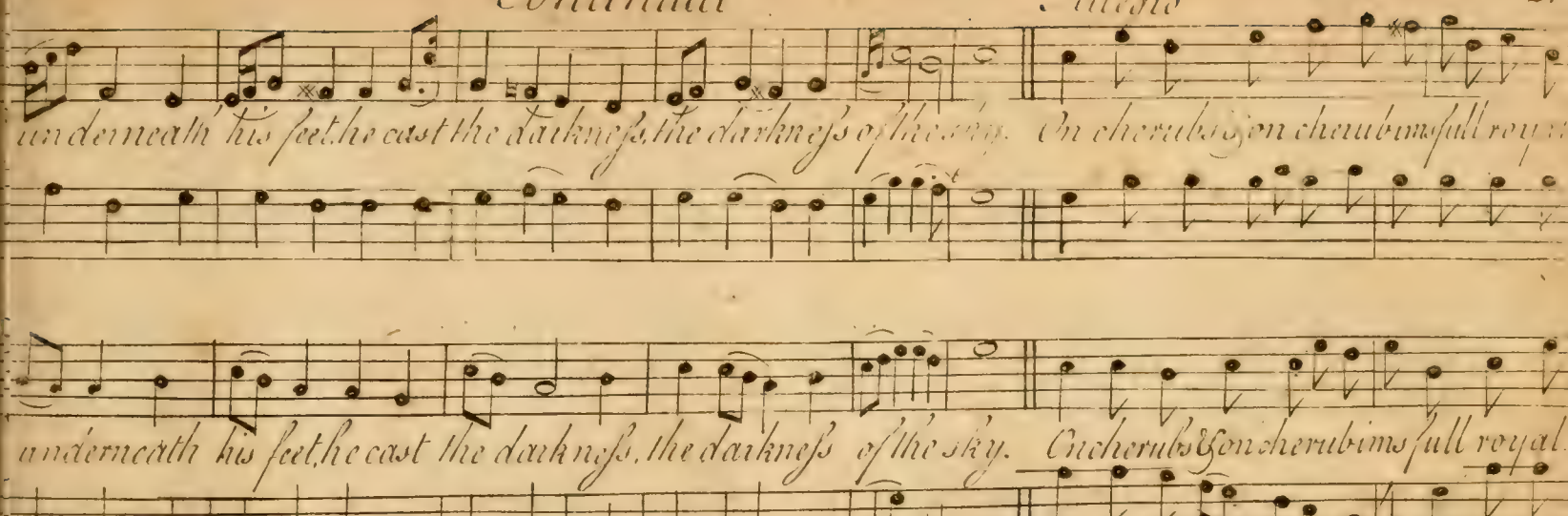


Continued

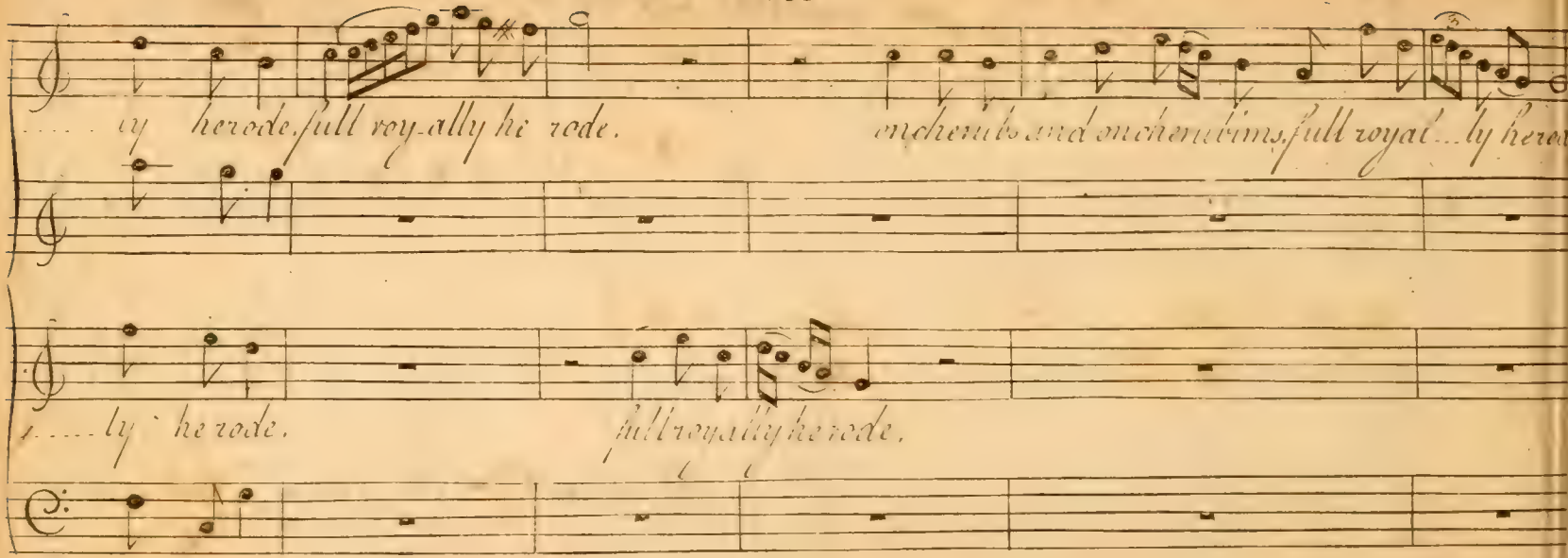

The Lord descended from above and bow'd the heavens most high bow'd the heavens most high and
The Lord descended from above and bow'd the heavens most high bow'd the heavens most high and

Continued

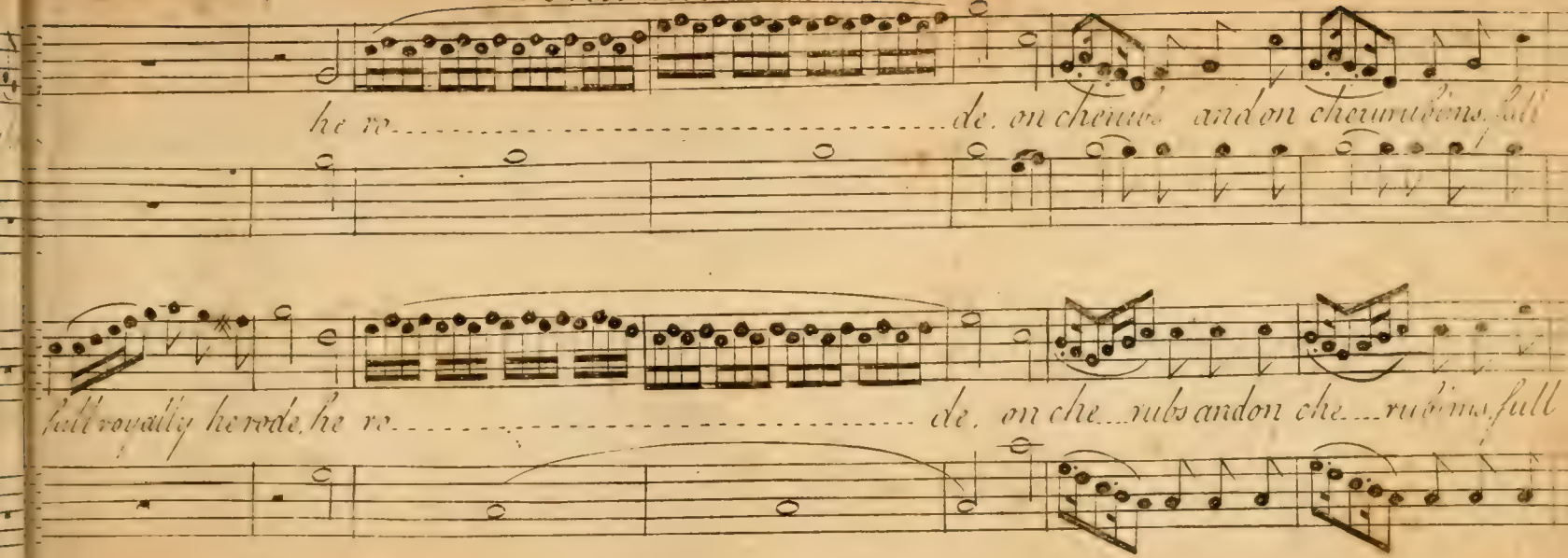
Meane



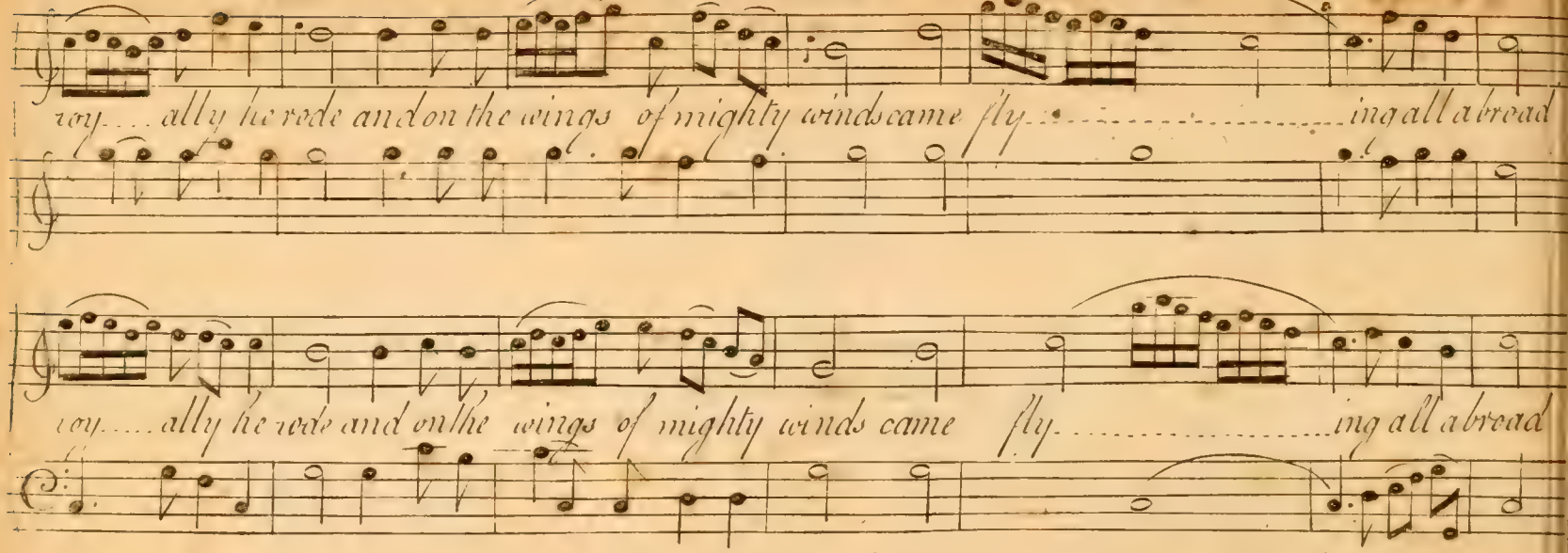
Continued

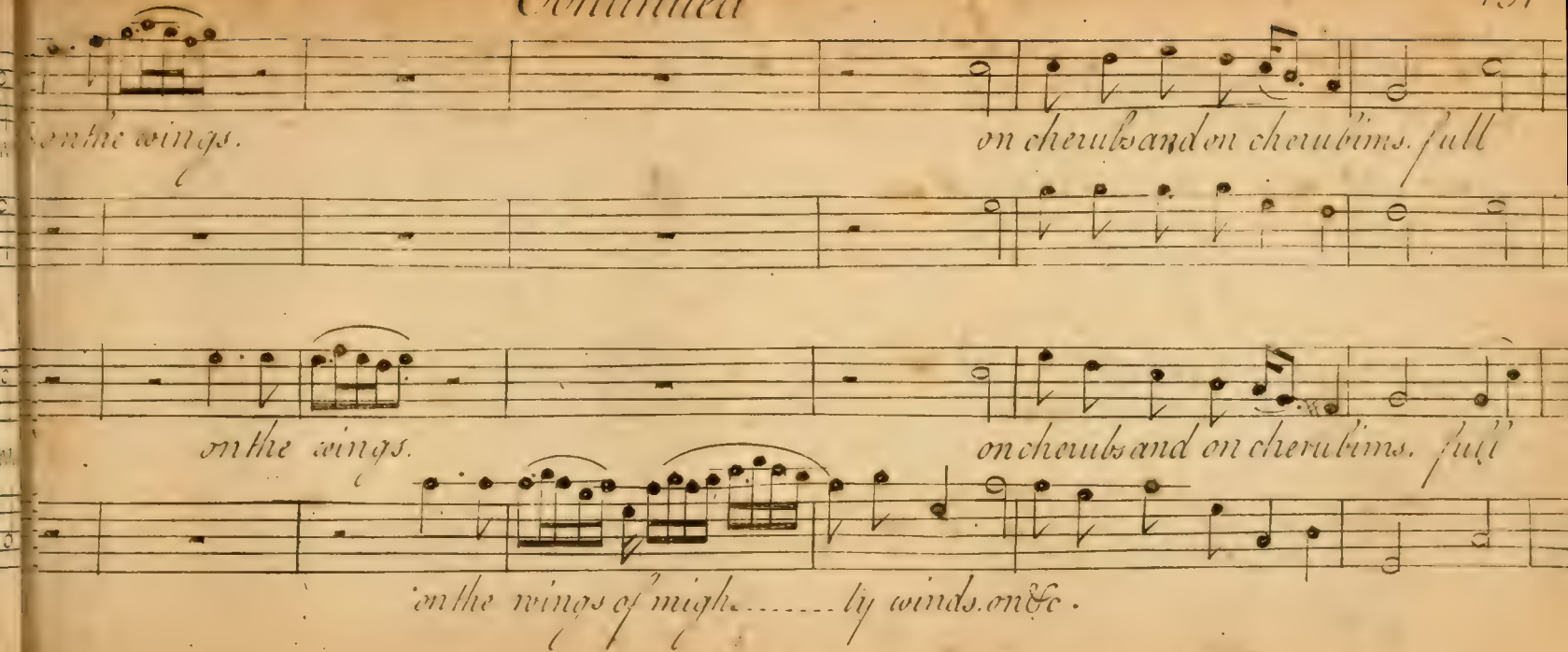

ly he rode, full roy-ally he rode.
on cherubs and on cherubims, full royal-ly he rod
ly he rode.
full roy-ally he rode.

Continued

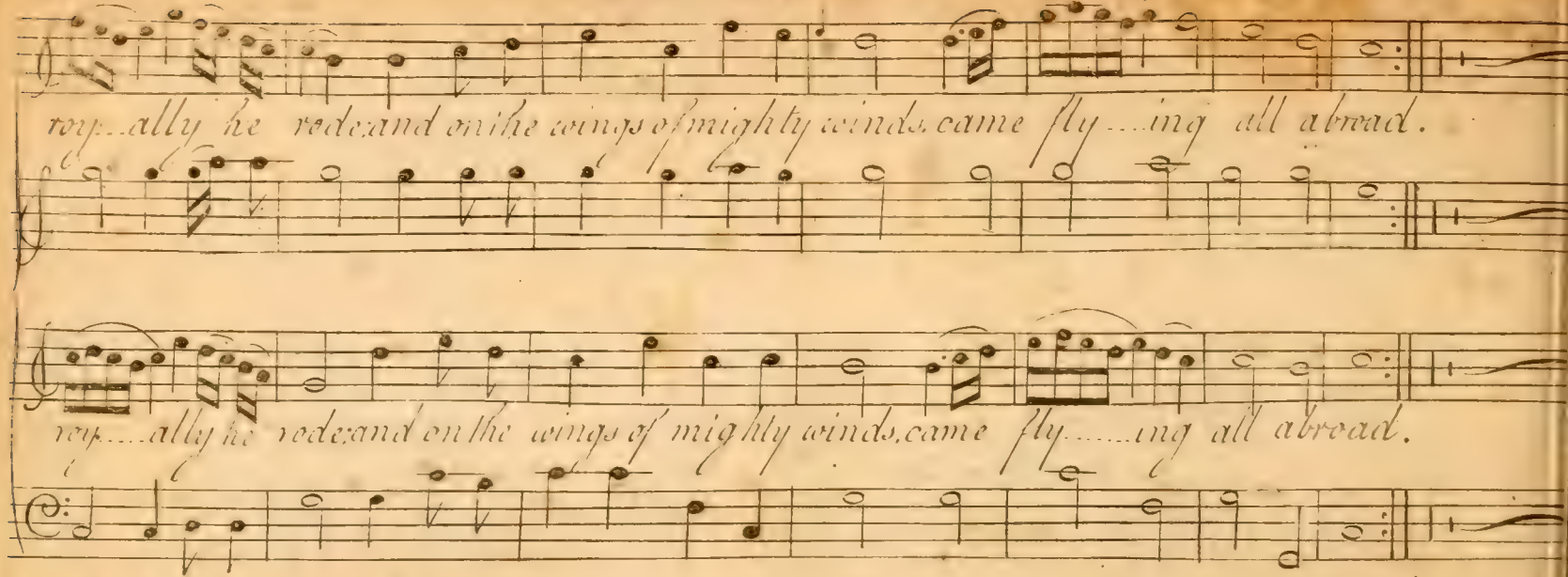

he re de. on cheuves and on cheuvens full
full royally he rode he re de. on che...rubs and on che...rubins full

Continued

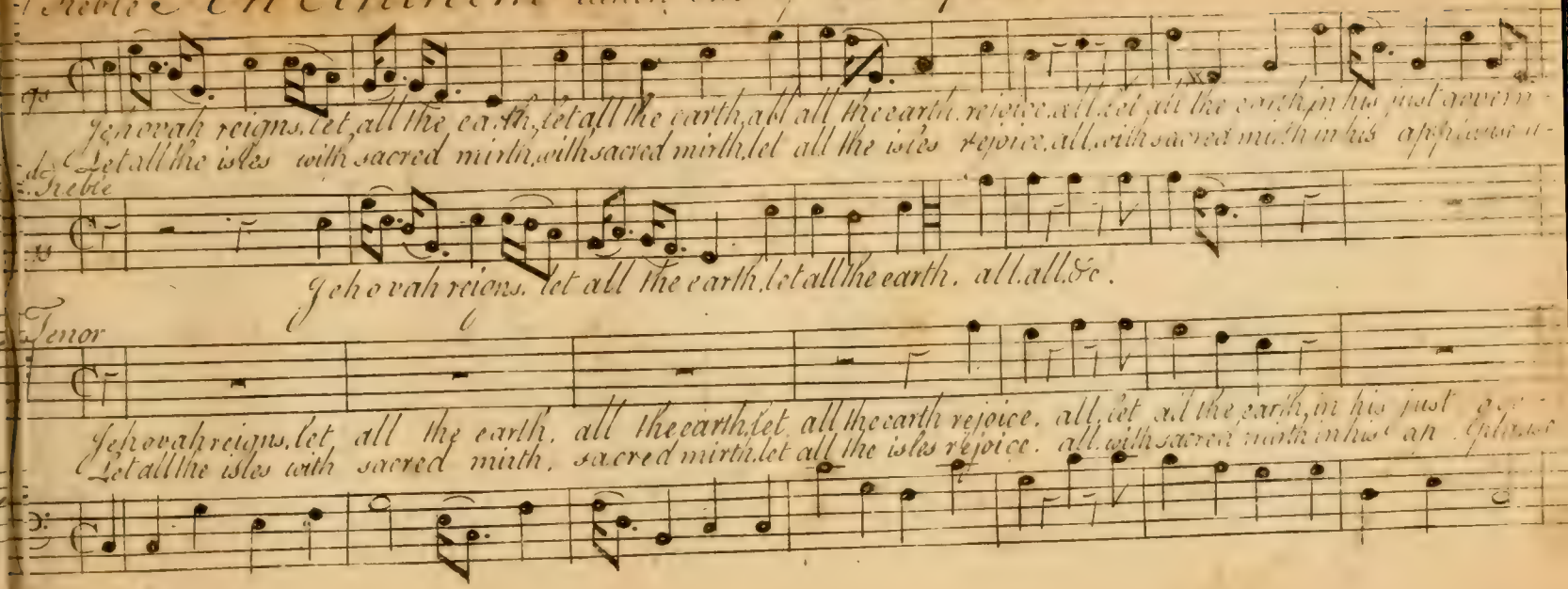

roy.... ally he rode and on the wings of mighty winds came fly.....ing all abroad
roy.... ally he rode and on the wings of mighty winds came fly.....ing all abroad


on the wings.
on cherubs and on cherubims. full
on the wings.
on cherubs and on cherubims. full
on the wings of migh..... ty winds. on &c.

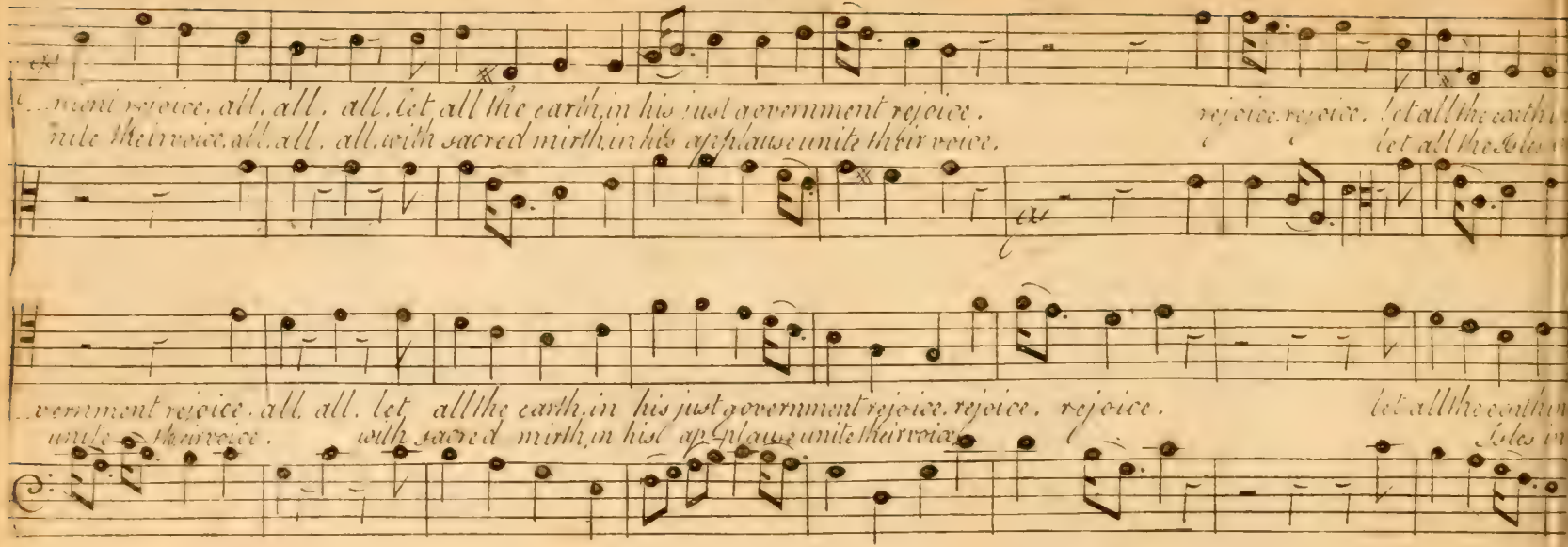
Continued


rap...ally he rode and on the wings of mighty winds came fly....ing all abroad.
rap....ally he rode and on the wings of mighty winds came fly.....ing all abroad.

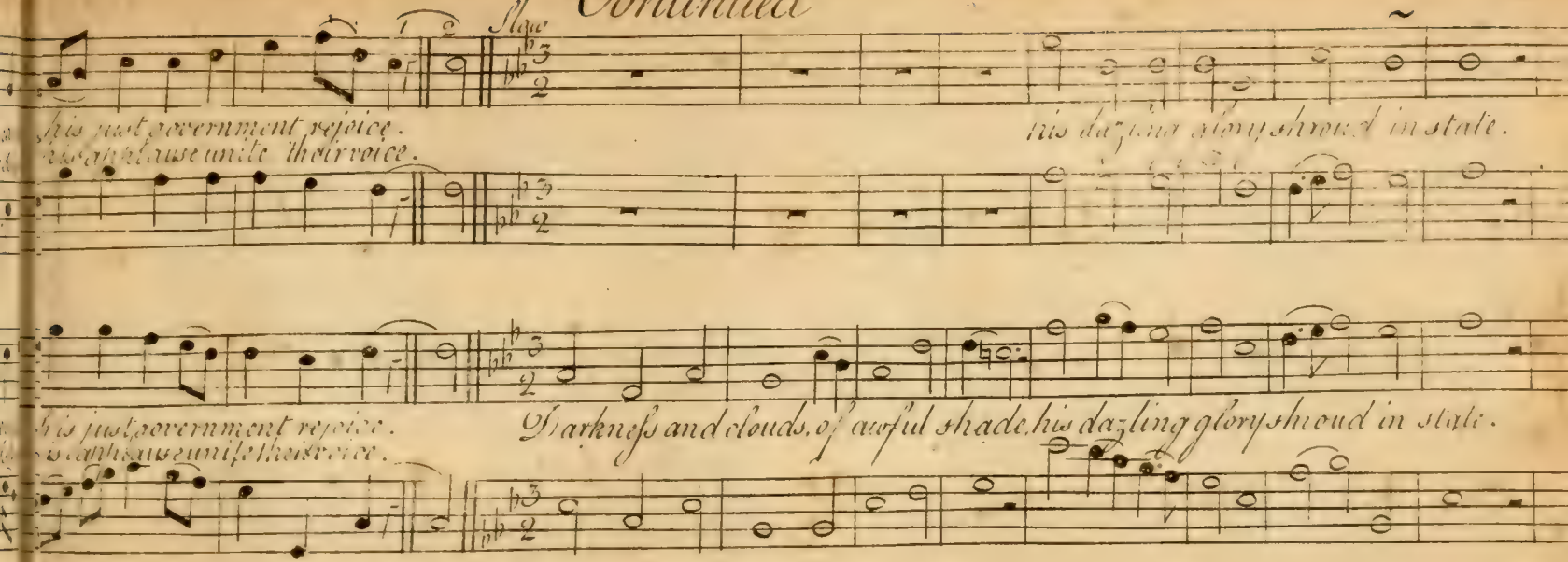
1st Treble An Anthem taken out of the 97 Psalm



Continued

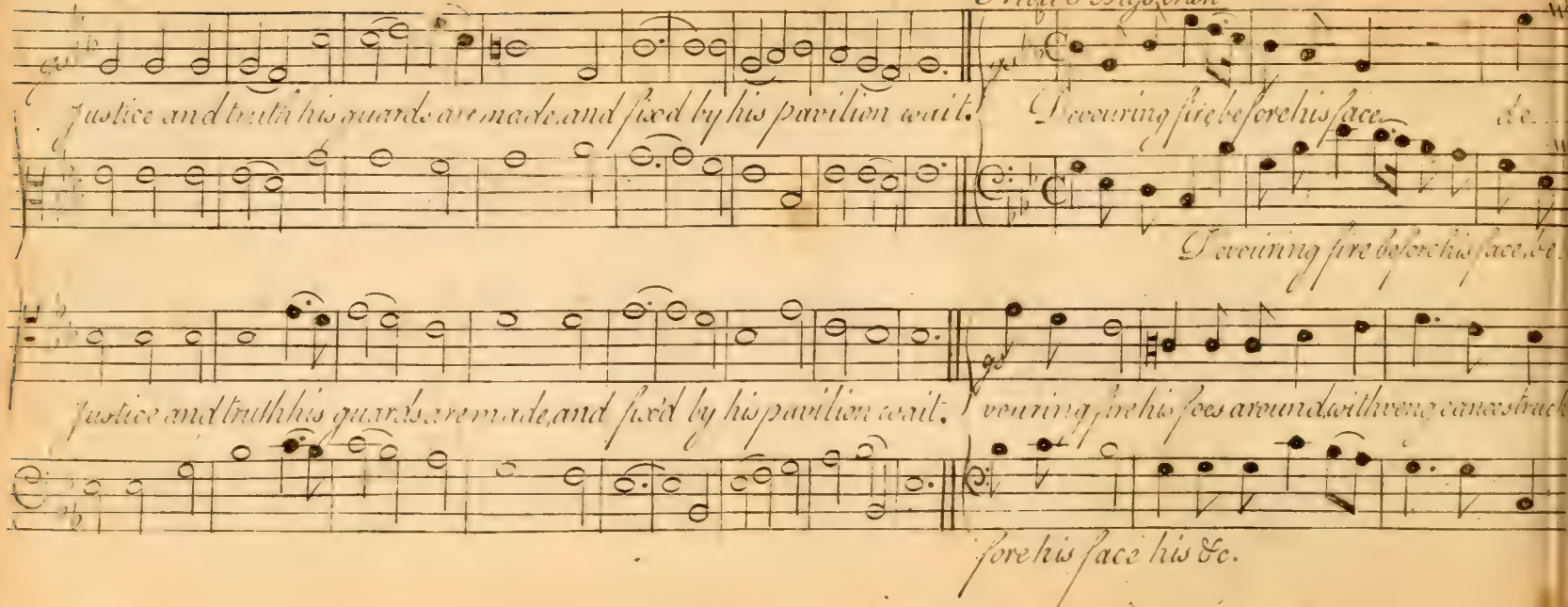

...ment rejoice, all, all, all, let all the earth in his just government rejoice,
unite their voice, all, all, all, with sacred mirth in his applause unite their voice,
rejoice, rejoice, let all the earth
let all the Isles
...vernment rejoice, all, all, let all the earth in his just government rejoice, rejoice, rejoice,
unite their voice, with sacred mirth in his applause unite their voice,
let all the earth
Isles

Continued


Sfqe
his just government rejoice.
his applause unite their voice.
his dazling glory shroud in state.
his just government rejoice.
his applause unite their voice.
Darkness and clouds of awful shade his dazling glory shroud in state.

Continued

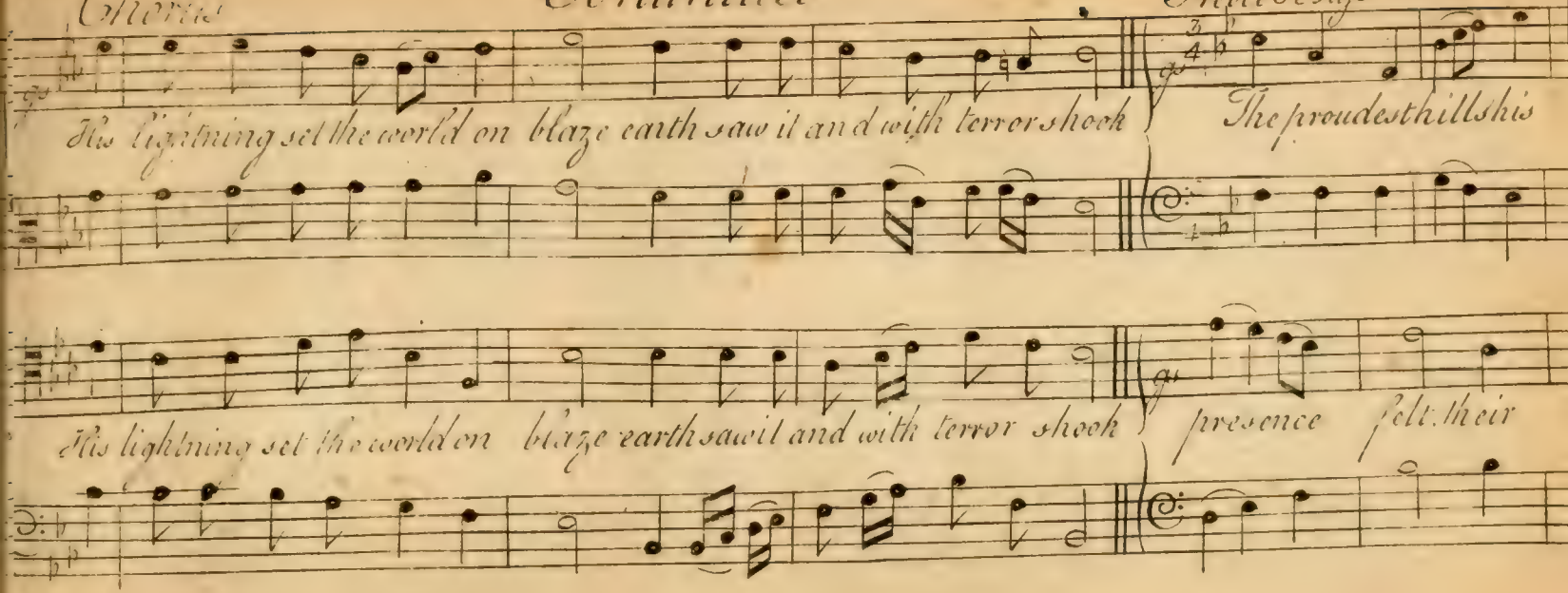
Treble & Bass Irish



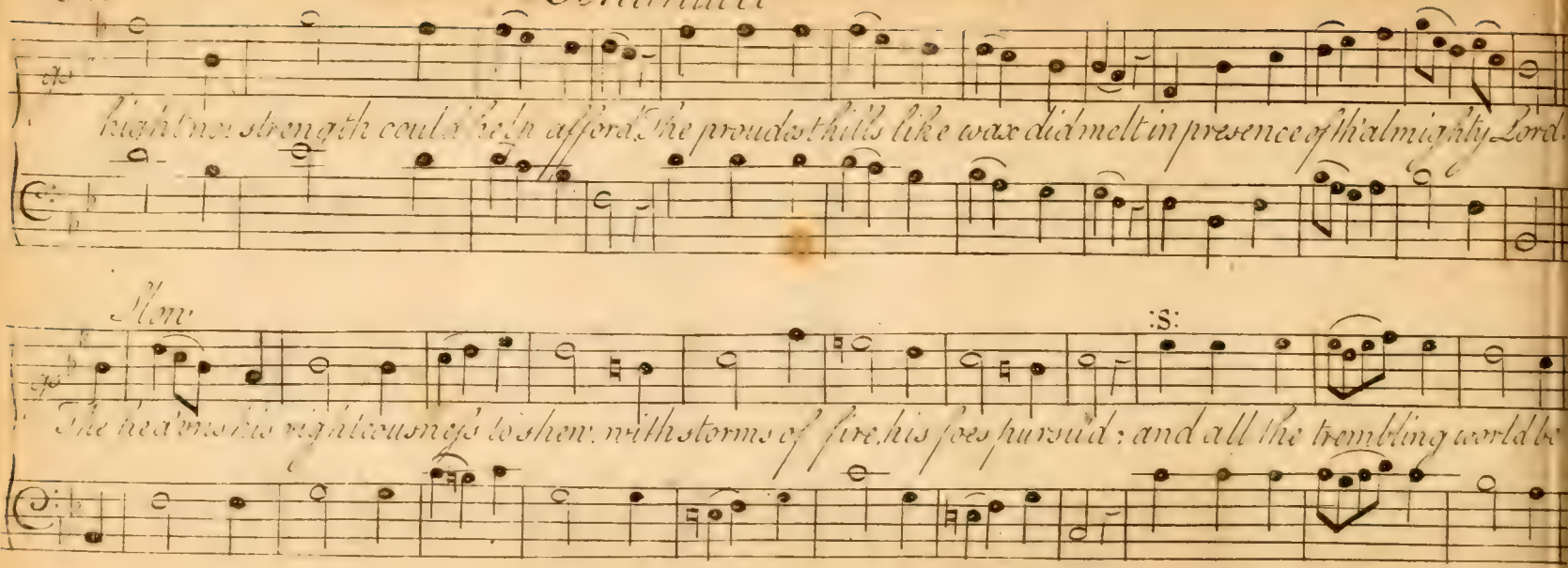
Continued

Chorus

Treble & Bass



Continued


high tho' strength could help afford. The proudest hills like wax did melt in presence of th'almighty Lord.
Now
:S:
The heav'ns his righteousness to shew: with storms of fire his foes pursu'd: and all the trembling world be

Tenor & Bass

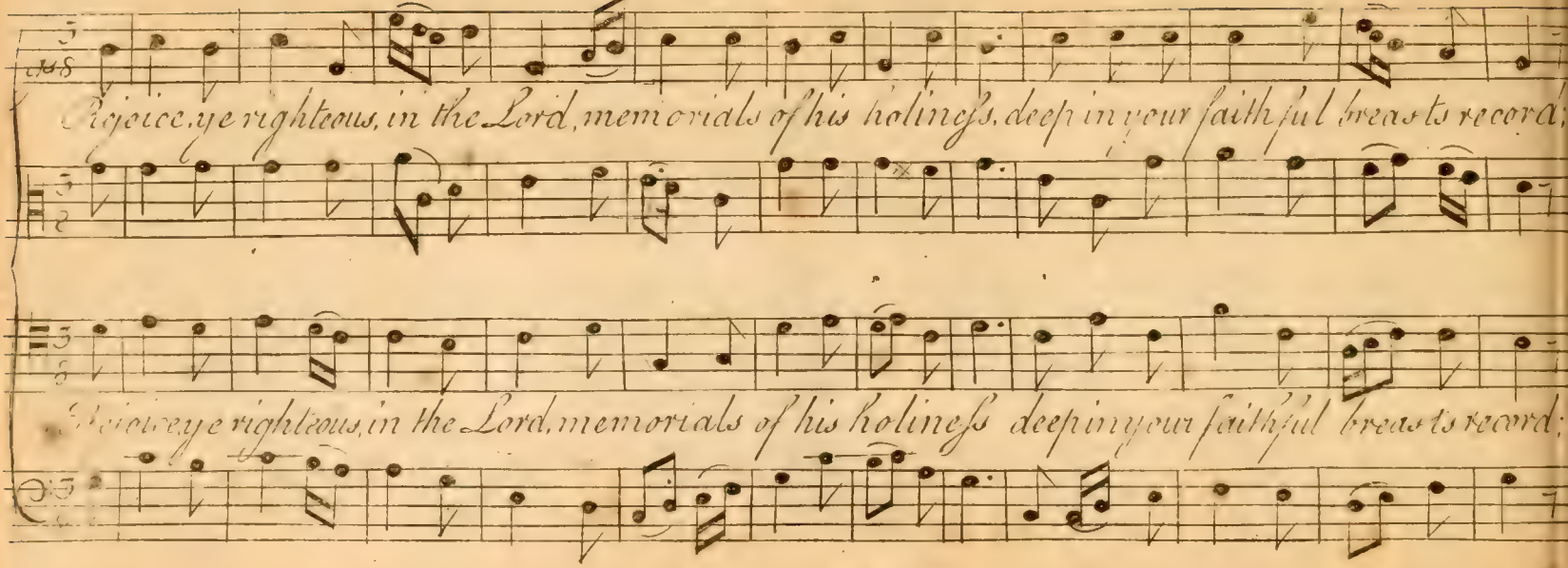
1st & 2d Treble

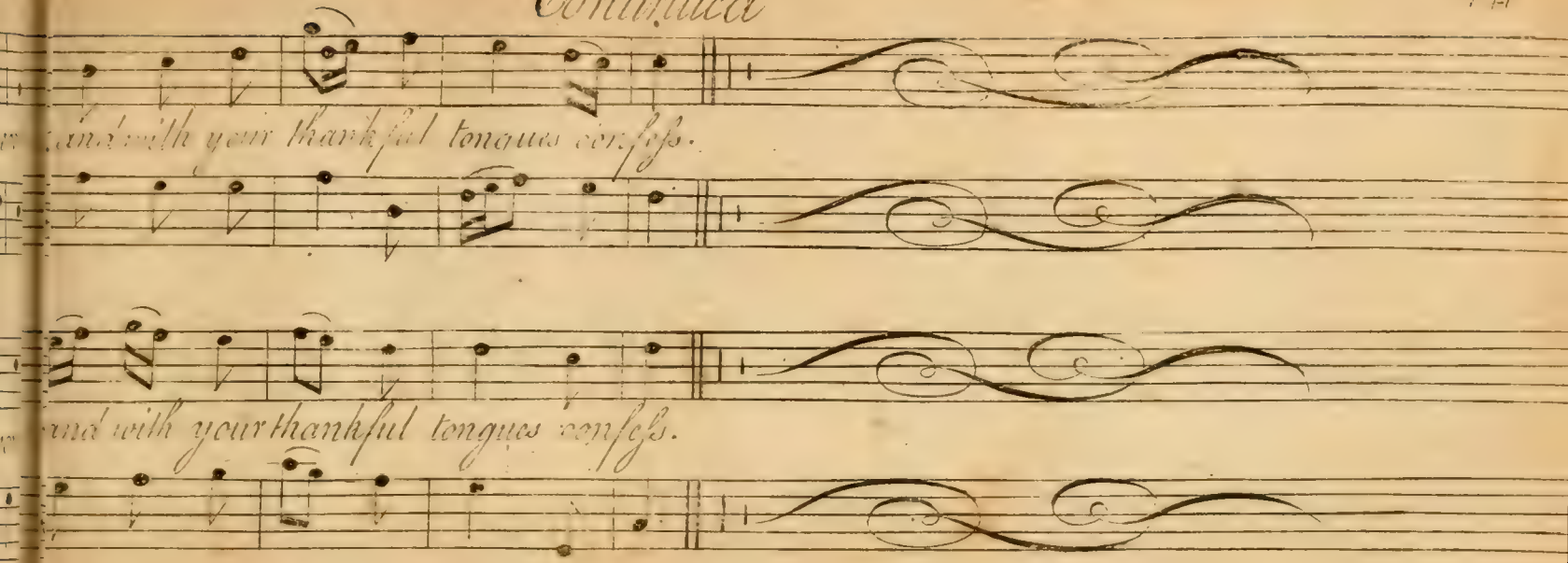
low have his descending glory viewd. Glad sion of thy triumph heard. and Judahs daughters were o'er joyd.

Treble & Bass

because thy righteous judgements Lord, have pagan pride and power destroyd.

Continued


Rejoice, ye righteous, in the Lord, memorials of his holiness, deep in your faithful breasts record;
Rejoice ye righteous, in the Lord, memorials of his holiness deep in your faithful breasts record;


and with your thankful tongues confefs.
and with your thankful tongues confefs.

Treble & Bass An Anthem taken out of the 145th Psalm

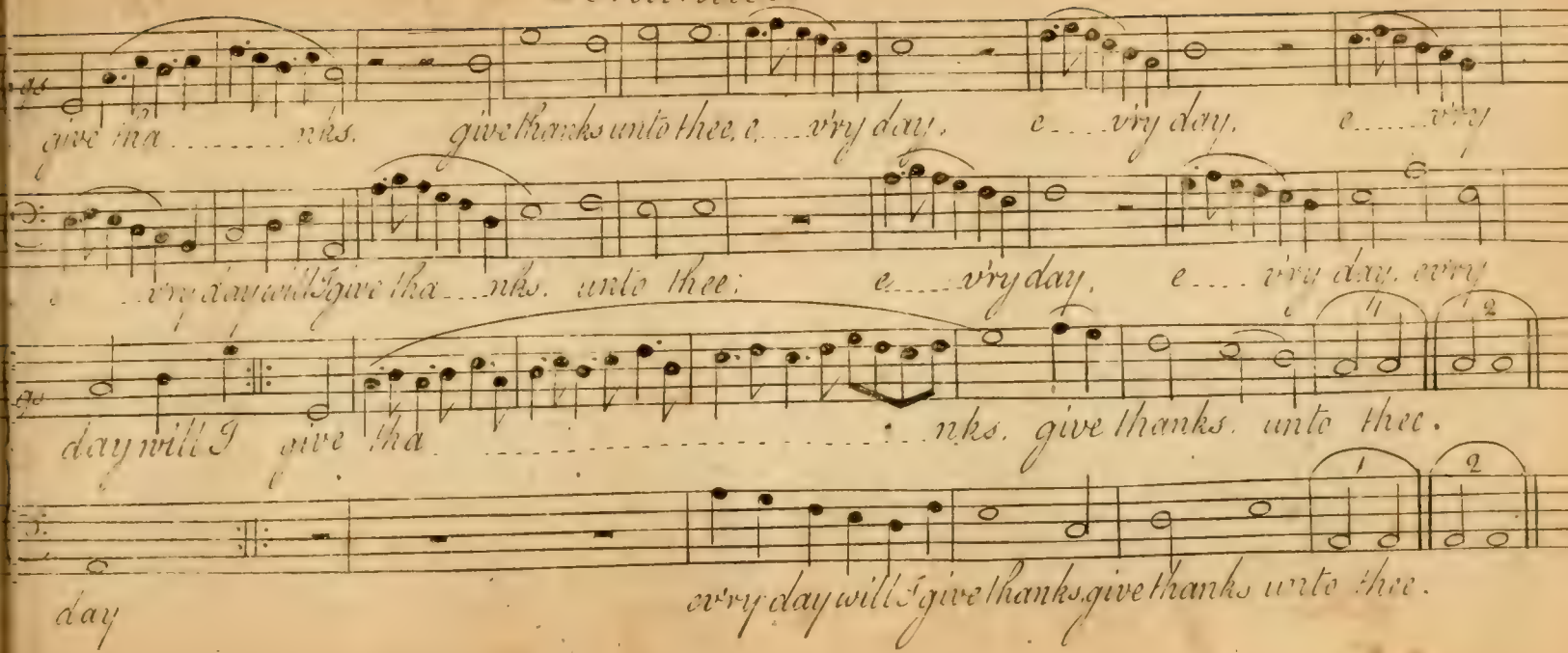
I will magnify thee O God. O God. my King. and I will pra.....se thy name ever.

I will magnify thee O God. my King. and I will praise thy name for ever.

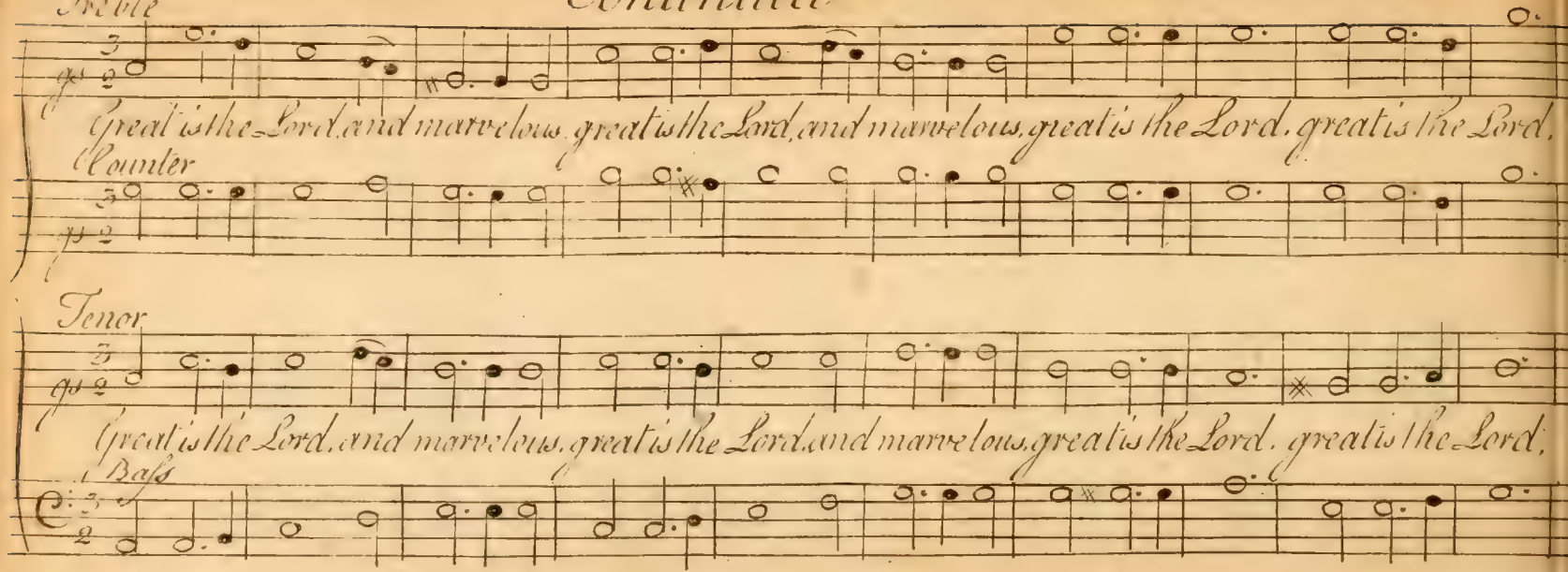
ever. will praise thy name for e.....ver and...ever. Ev'..ry day will

ever. will praise thy name. thy name. for ever and ever. for ever and ever.

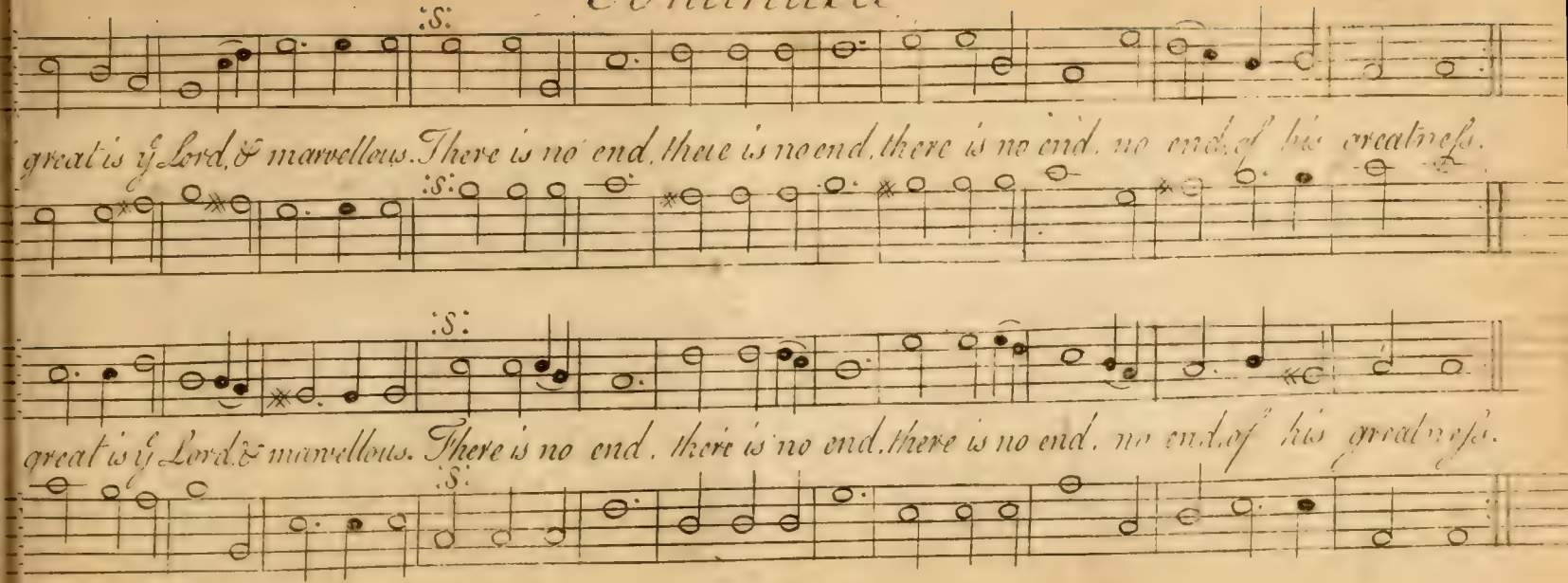
Continued.


give tha . . . . . nks. give thanks unto thee, e . . . very day, e . . . very day, e . . . . very
. . very day will I give tha . . . nks. unto thee; e . . . very day, e . . . very day, every
day will I give tha . . . . . nks. give thanks. unto thee.
day every day will I give thanks, give thanks unto thee.

Continued

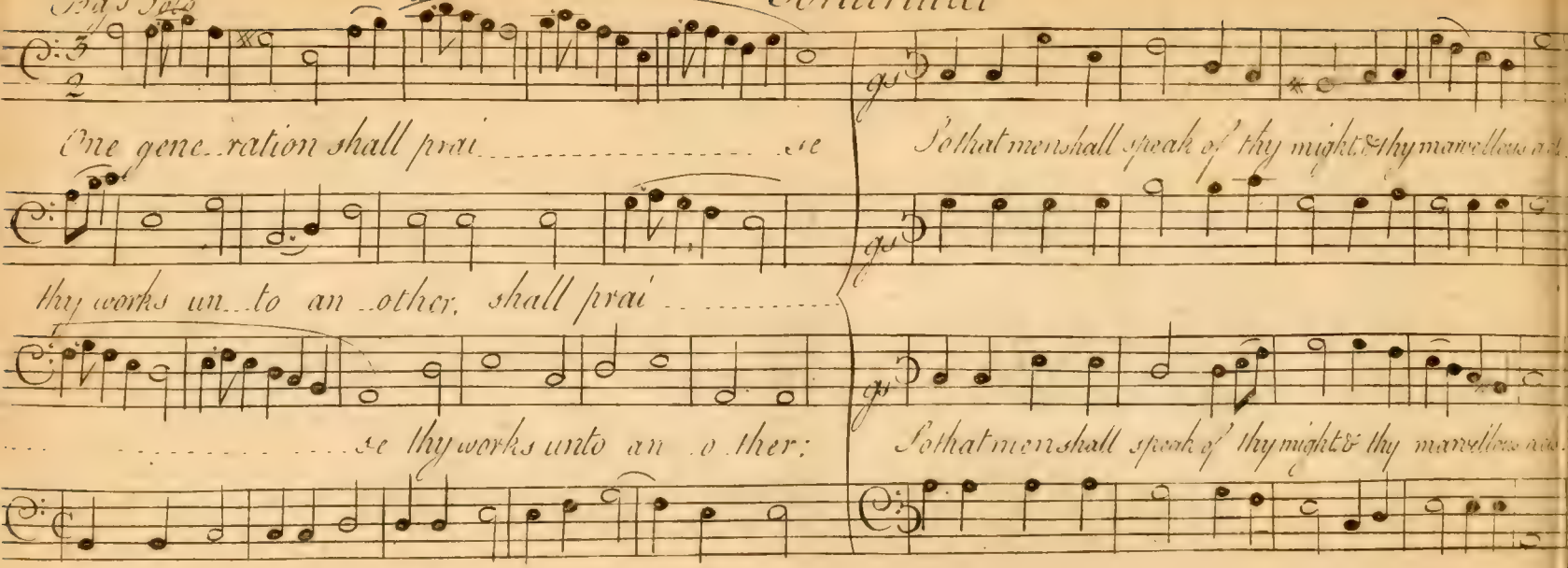

Treble
Great is the Lord, and marvelous, great is the Lord, and marvelous, great is the Lord, great is the Lord,
Counter
Tenor
Great is the Lord, and marvelous, great is the Lord, and marvelous, great is the Lord, great is the Lord,
Bass

Continued

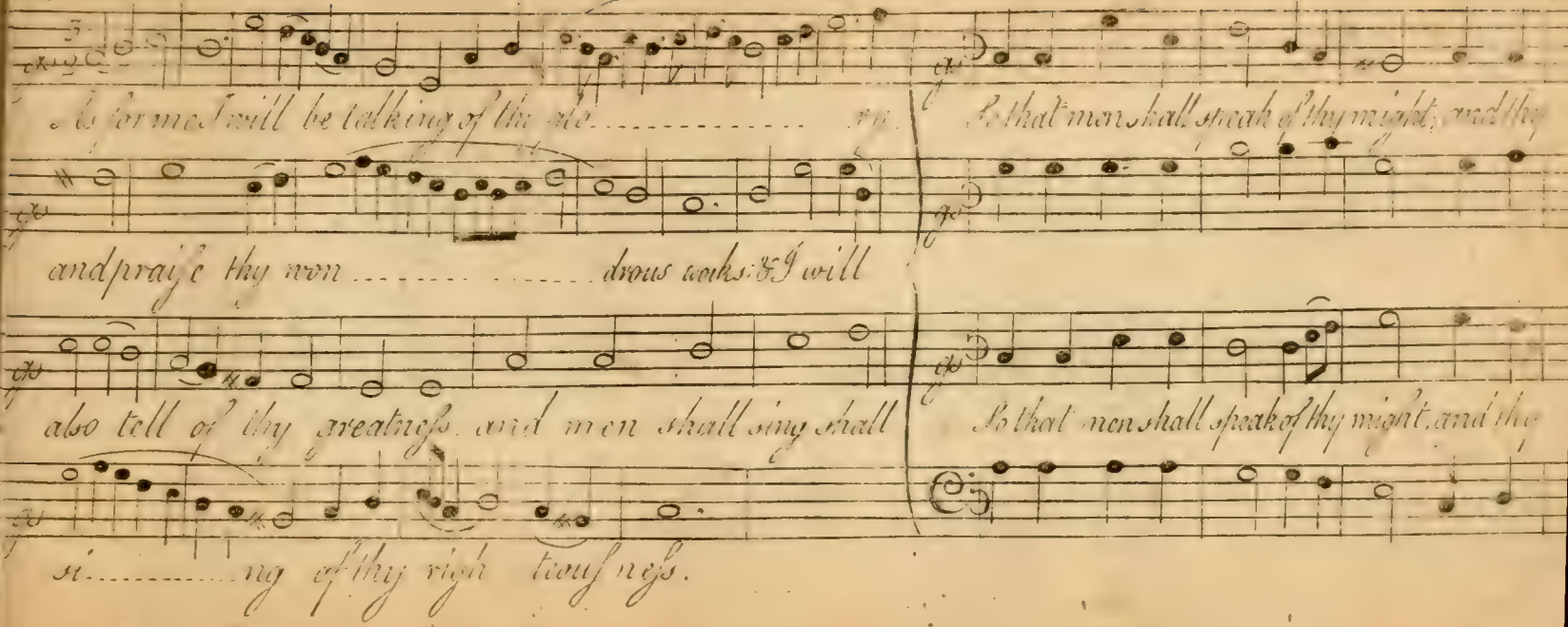

great is thy Lord, & marvellous. There is no end, there is no end, there is no end, no end of his greatness.
great is thy Lord & marvellous. There is no end, there is no end, there is no end, no end of his greatness.

Bas Solo

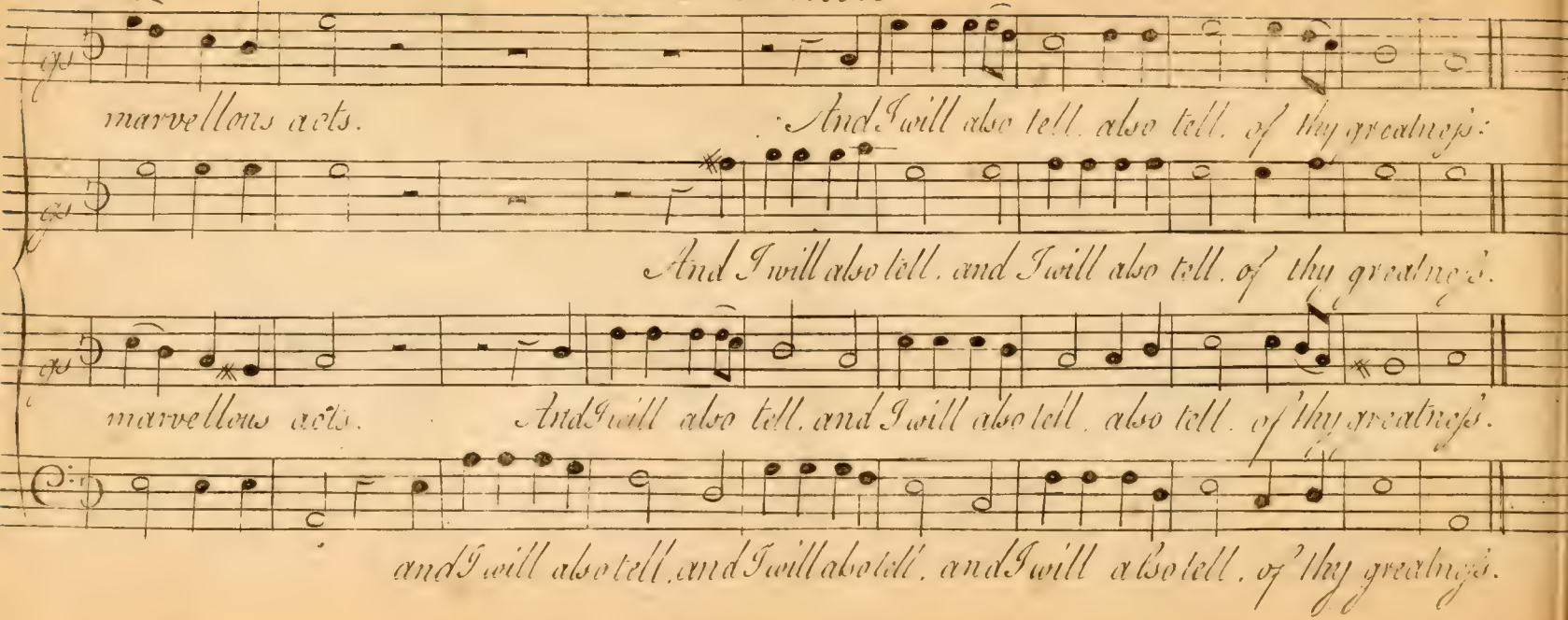
Continued



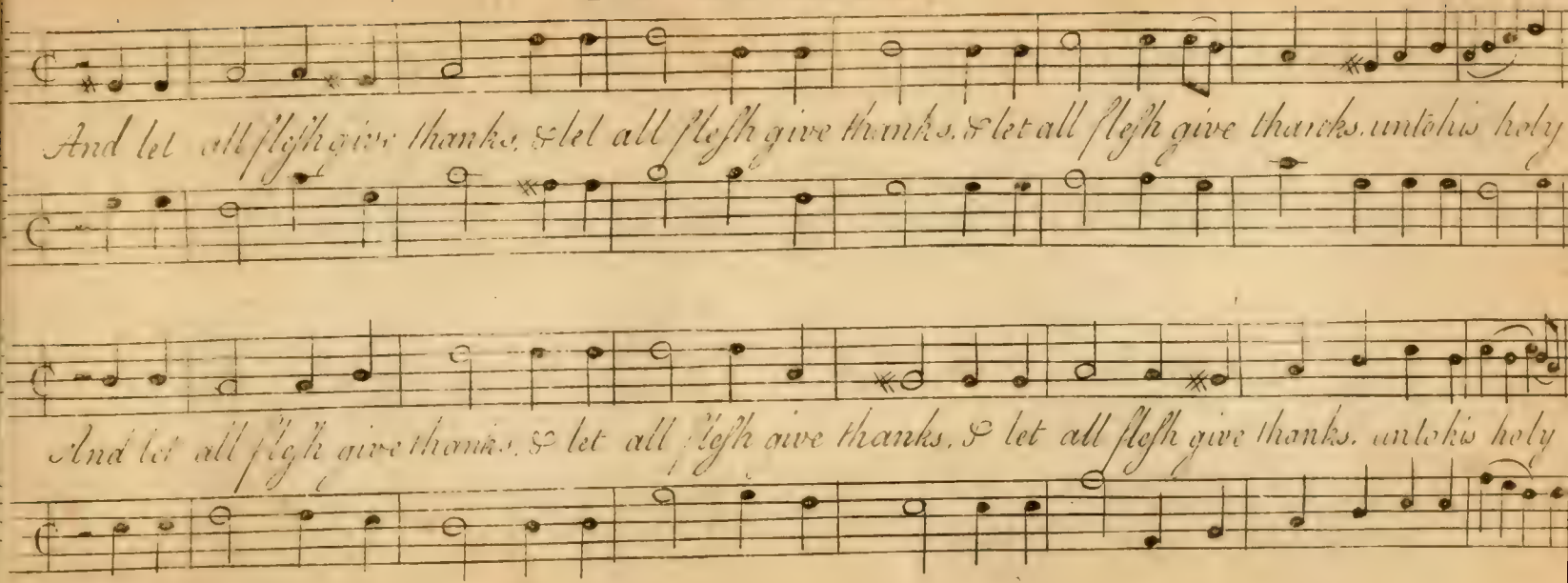
Treble solo


As for me I will be talking of the ric.....
and praise thy won.....drous works: & I will
also tell of thy greatness and men shall sing shall
si.....ng of thy righ teous nes.
So that men shall speak of thy might, and thy
So that men shall speak of thy might, and the

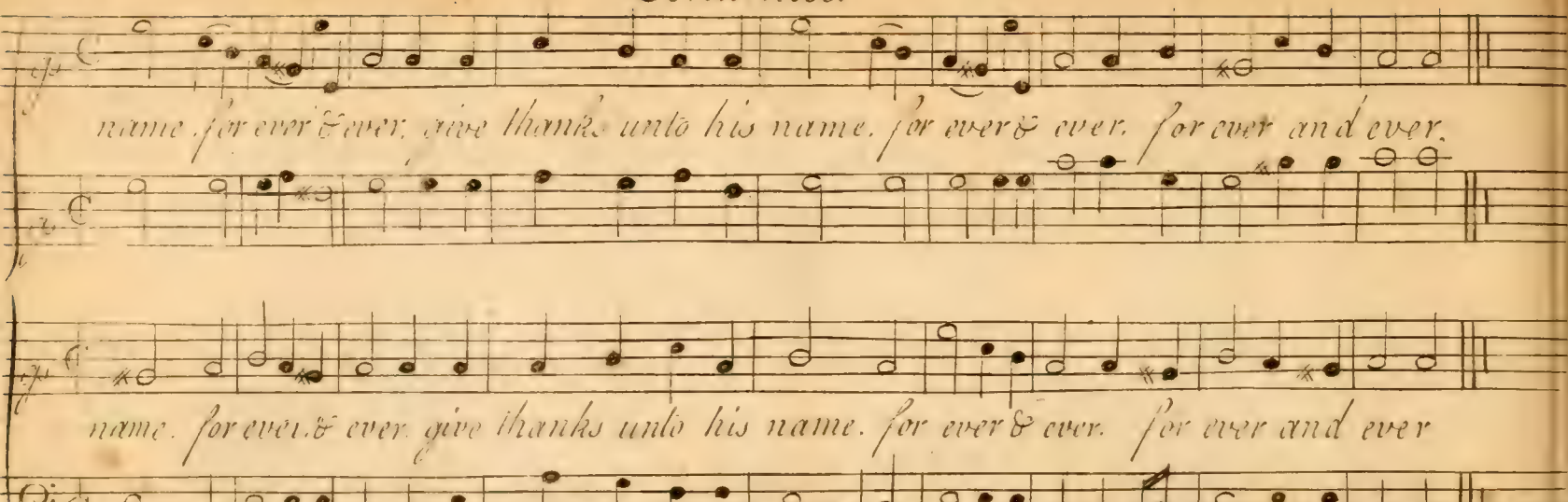
Continued


marvellous acts. And I will also tell, also tell, of thy greatness:
And I will also tell, and I will also tell, of thy greatness.
marvellous acts. And I will also tell, and I will also tell, also tell, of thy greatness.
and I will also tell, and I will also tell, and I will also tell, of thy greatness.

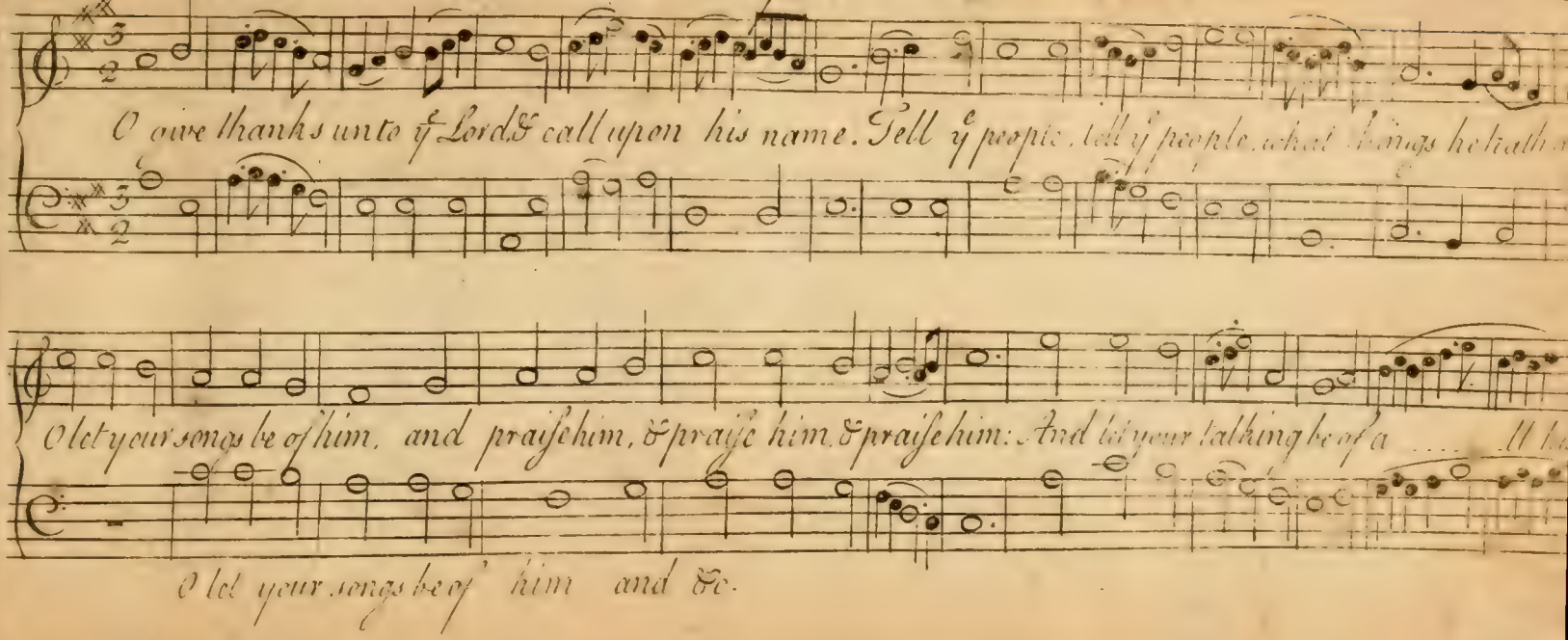
Continued


And let all flesh give thanks, & let all flesh give thanks, & let all flesh give thanks, unto his holy
And let all flesh give thanks, & let all flesh give thanks, & let all flesh give thanks, unto his holy

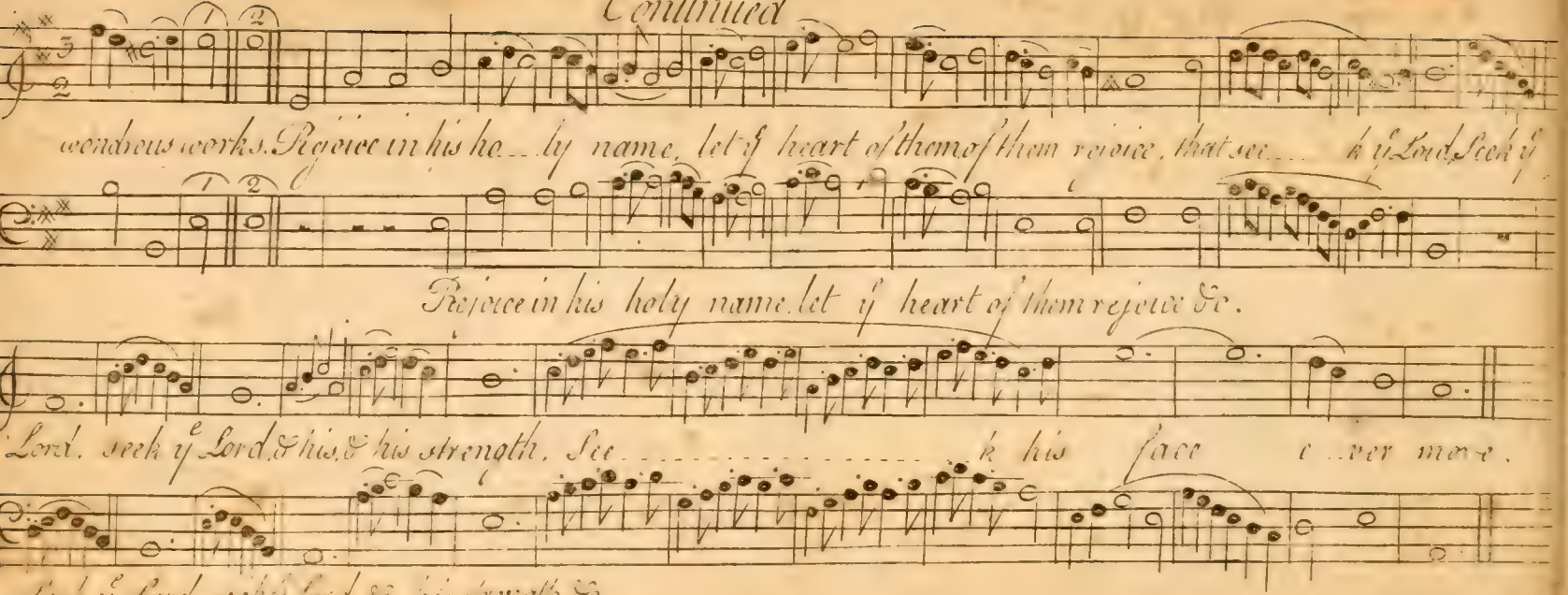
Continued


name. for ever & ever. give thanks unto his name. for ever & ever. for ever and ever.
name. for ever & ever. give thanks unto his name. for ever & ever. for ever and ever

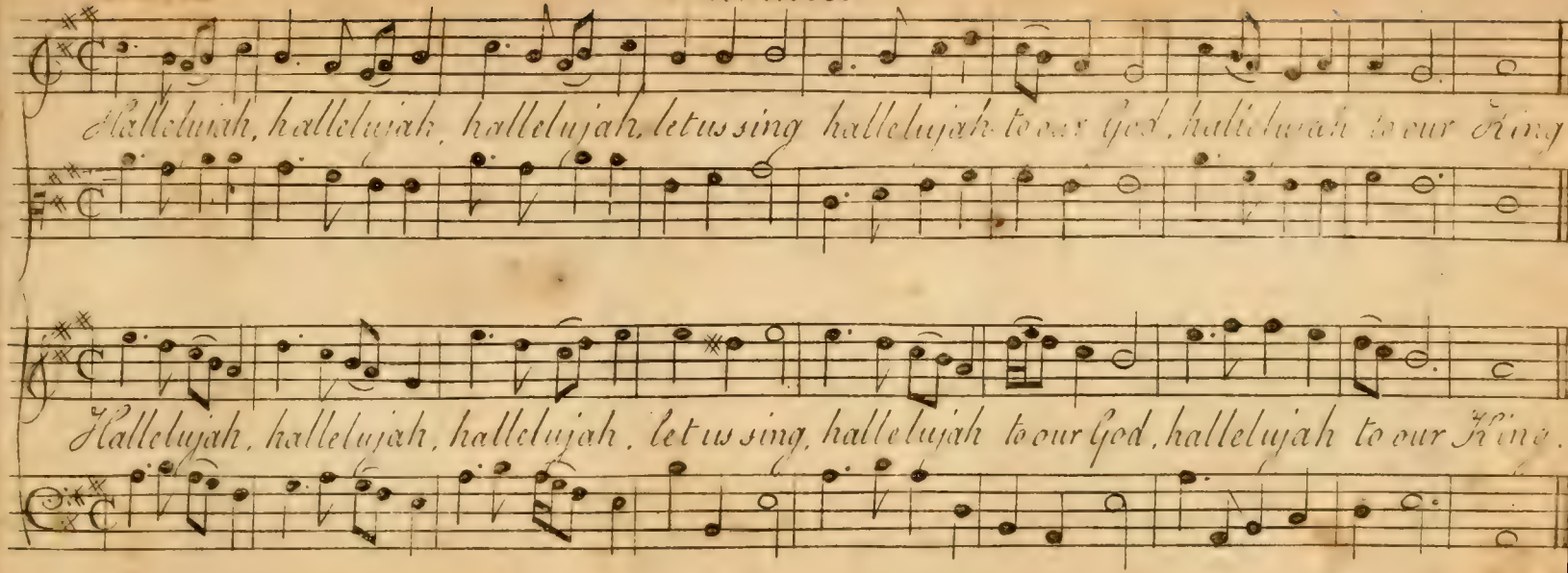
An Anthem taken out of the 105 Psalm



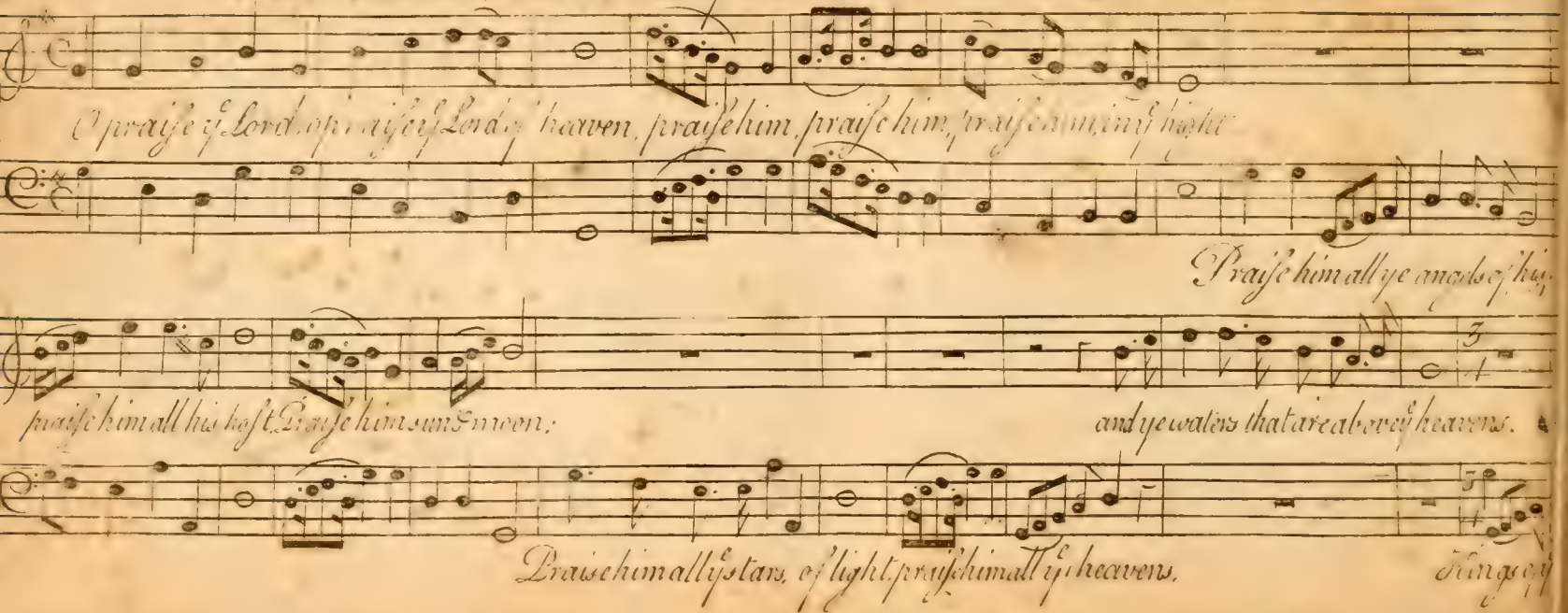
Continued


wendrous works. Rejoice in his ho... ly name, let y heart of them of them rejoice, that see.... k y Lord. Seek y
Rejoice in his holy name let y heart of them rejoice &c.
Lord. seek y Lord & his & his strength. See..... k his face ever more.
Seek y Lord. seek y Lord & his strength &c.

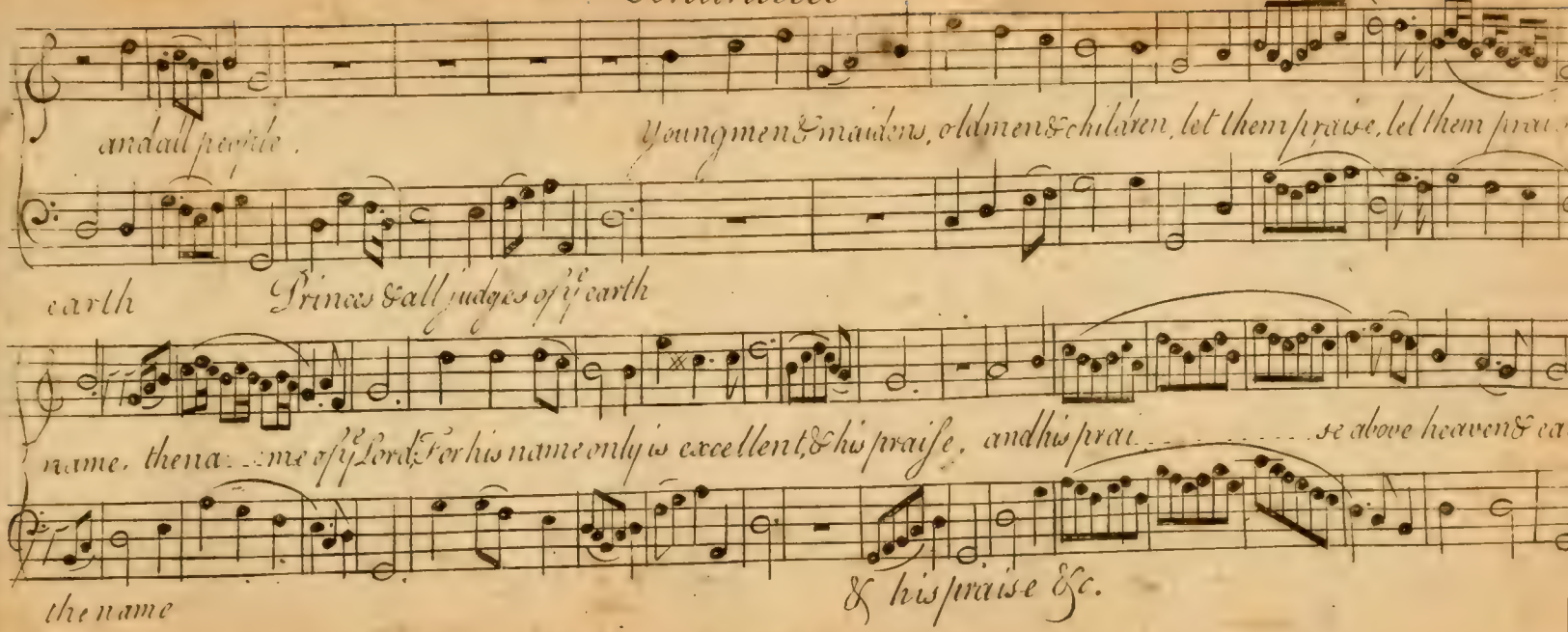
Chorus Continued



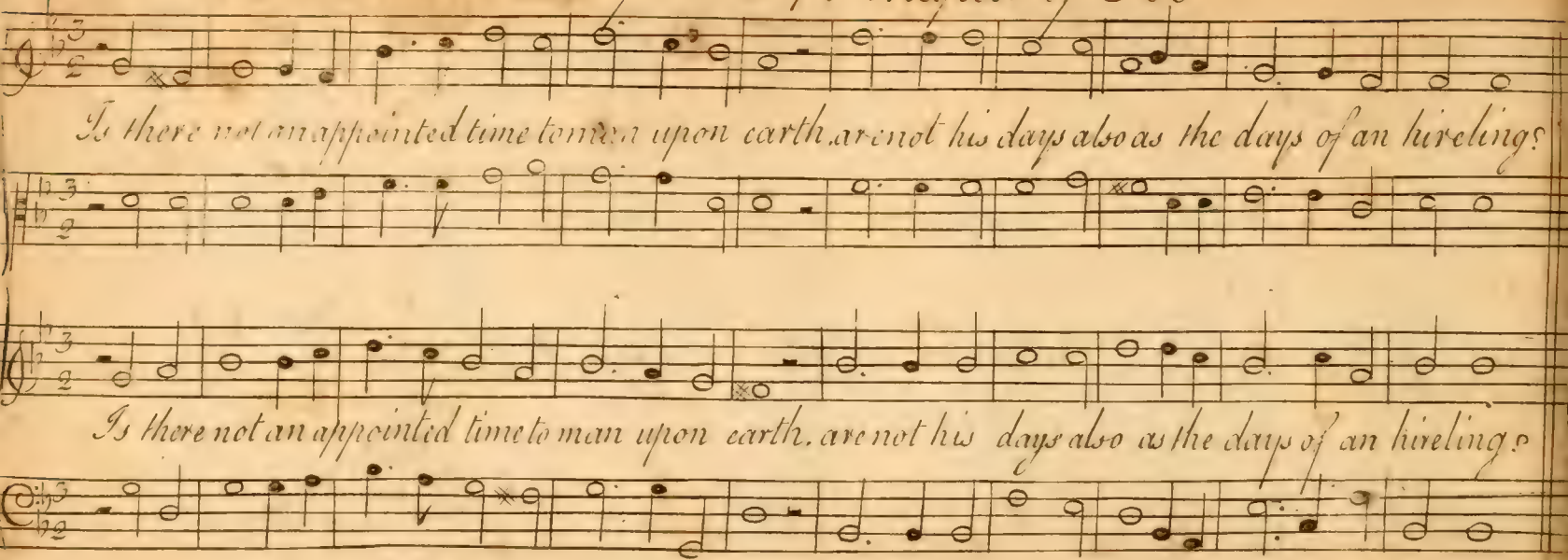
An Anthem taken out of the 148.th Psalm For 2 Voices



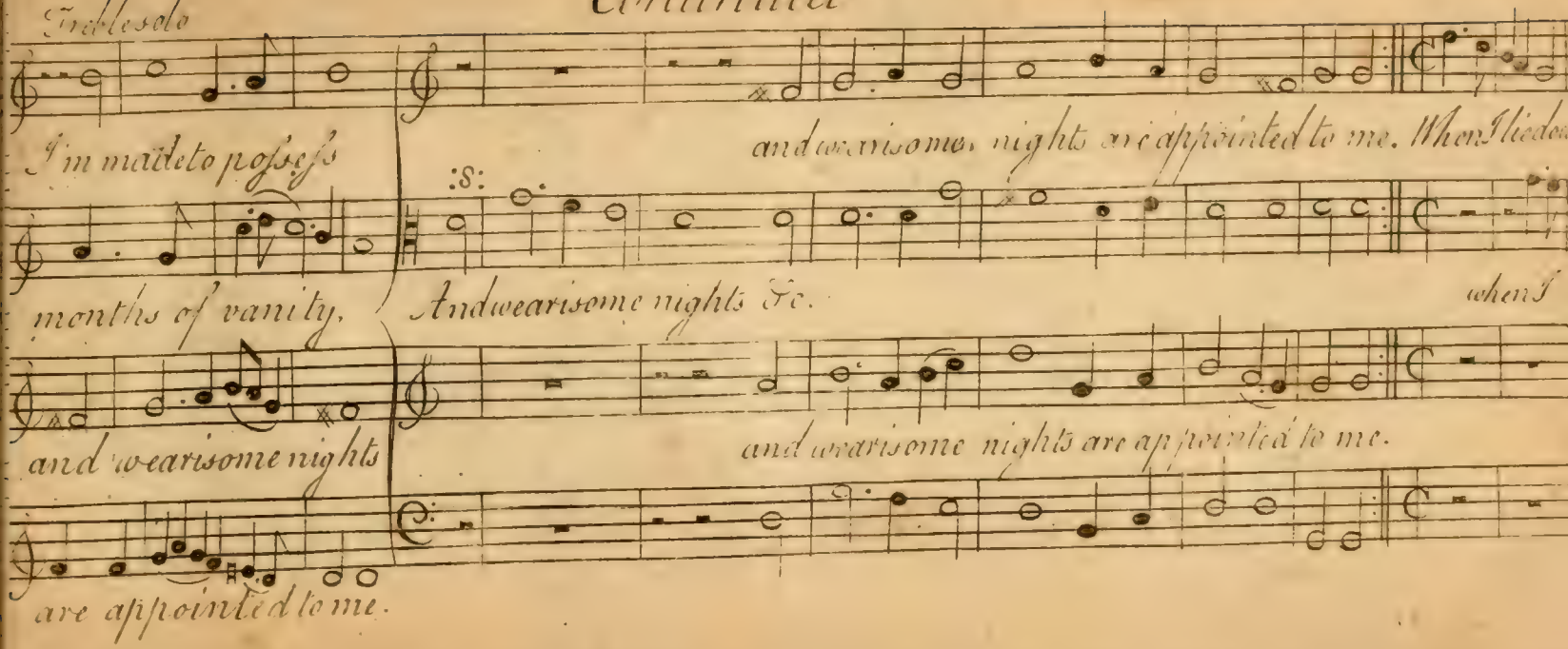
Continued


and all people.
Young men & maidens, old men & children, let them praise, let them prai
earth
Princes & all judges of ye earth
name. thena...me of ye Lord. For his name only is excellent & his praise. and his prai.....se above heaven & ea
the name
& his praise &c.

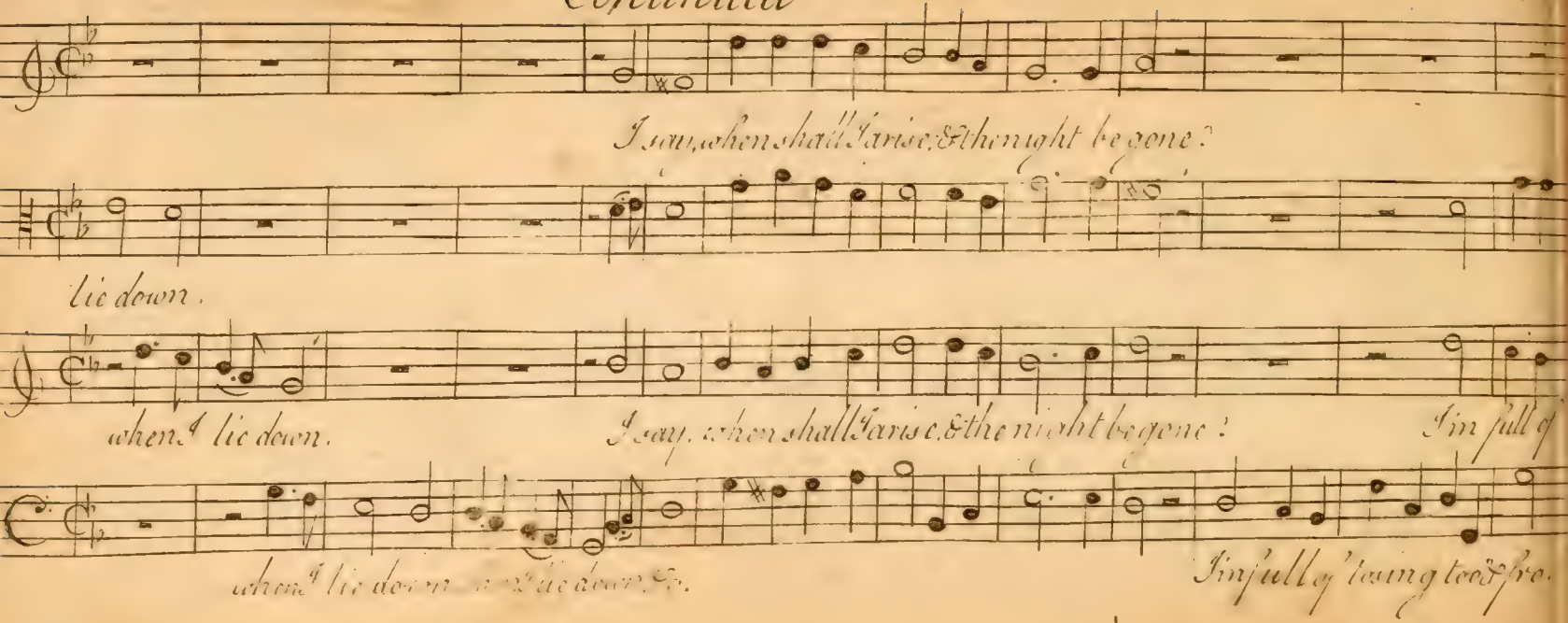
156 An Anthem taken from the 7th Chapter of Job



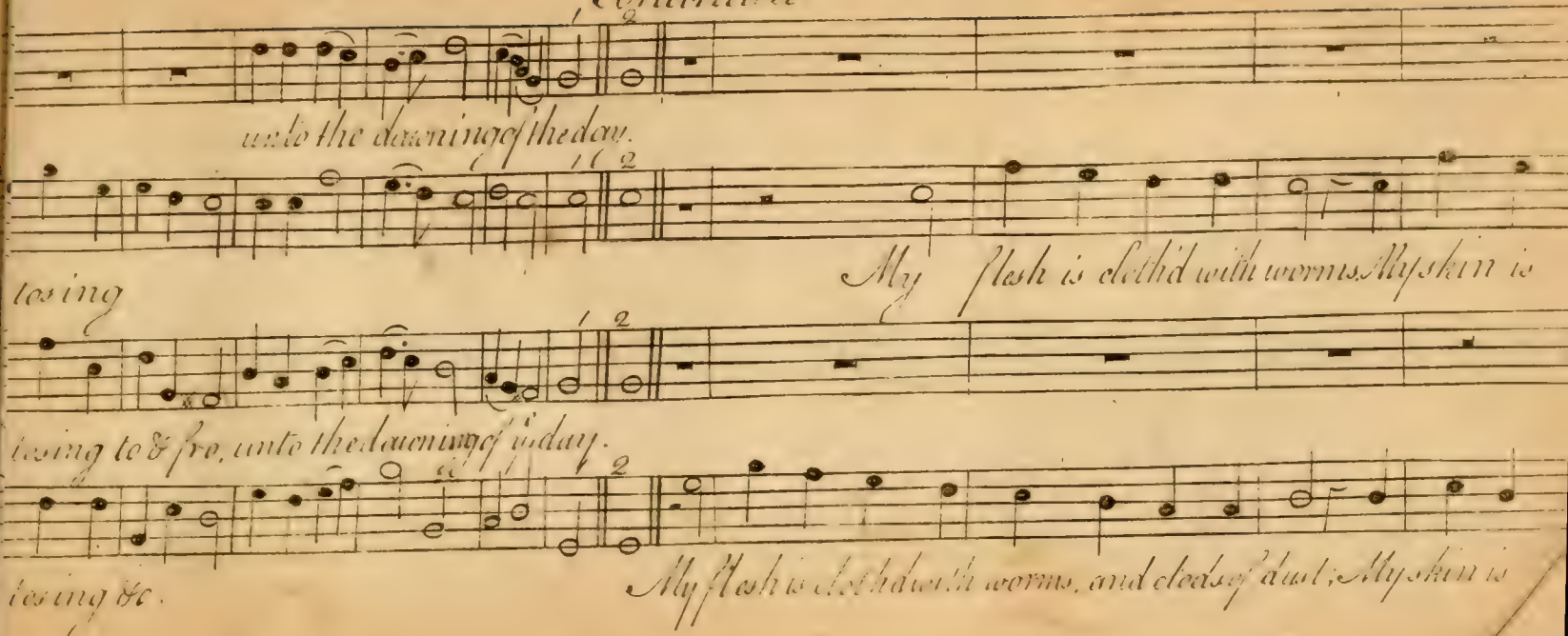
Continued


Trebles do
I'm made to possess
months of vanity,
and wearisome nights
are appointed to me.
and wearisome nights &c. when I
:S:
and wearisome nights are appointed to me. When I lie do
and wearisome nights &c.
and wearisome nights are appointed to me.

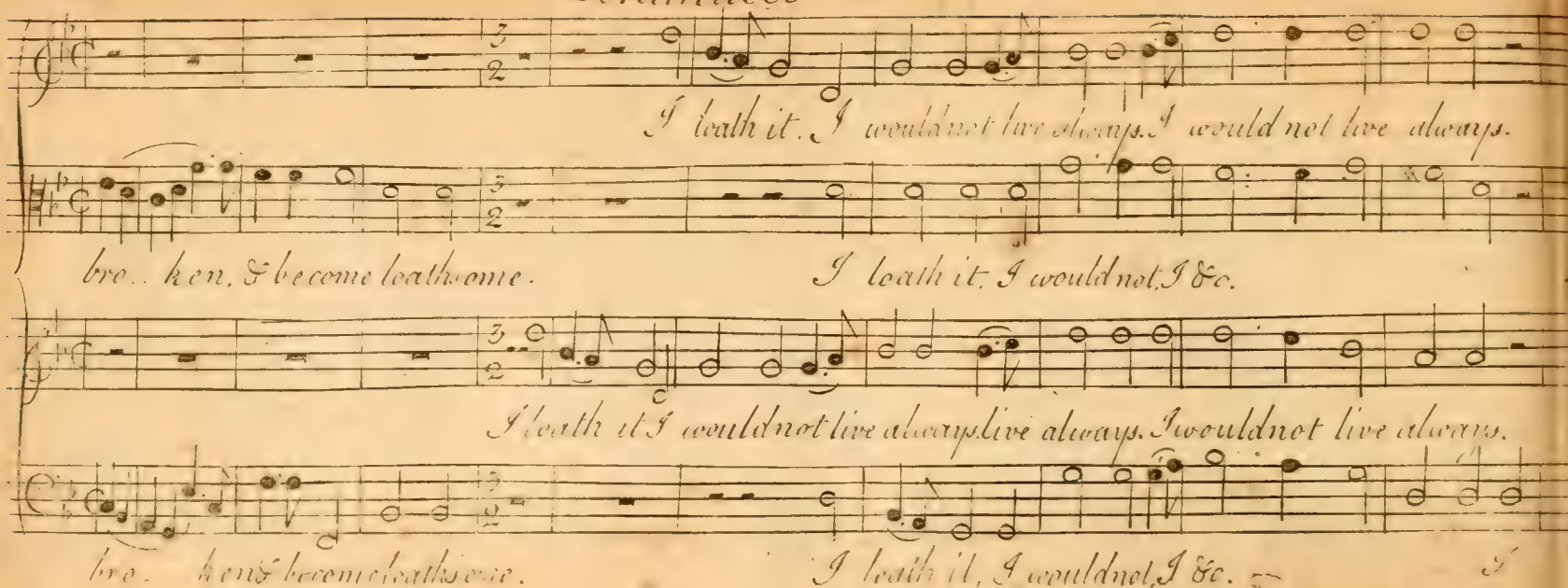
Continued

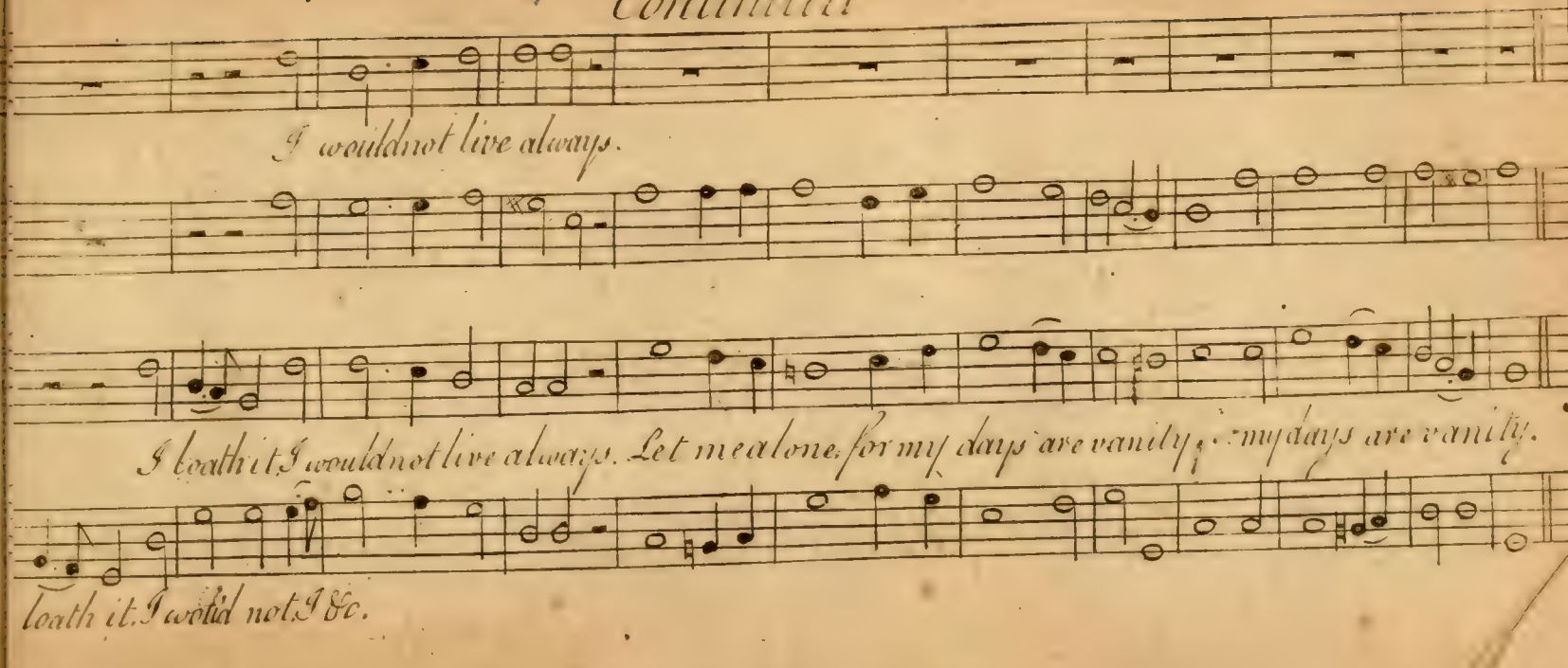

I say, when shall I arise & the night be gone?
lie down.
when I lie down.
I say, when shall I arise & the night be gone?
I'm full of
when I lie down &c. 2 lie down &c.
I'm full of tossing too & fro.

Continued


unto the dawning of the day.
losing
My flesh is clothd with worms. My skin is
losing to & fro, unto the dawning of y day.
losing &c.
My flesh is clothd with worms, and clods of dust; My skin is

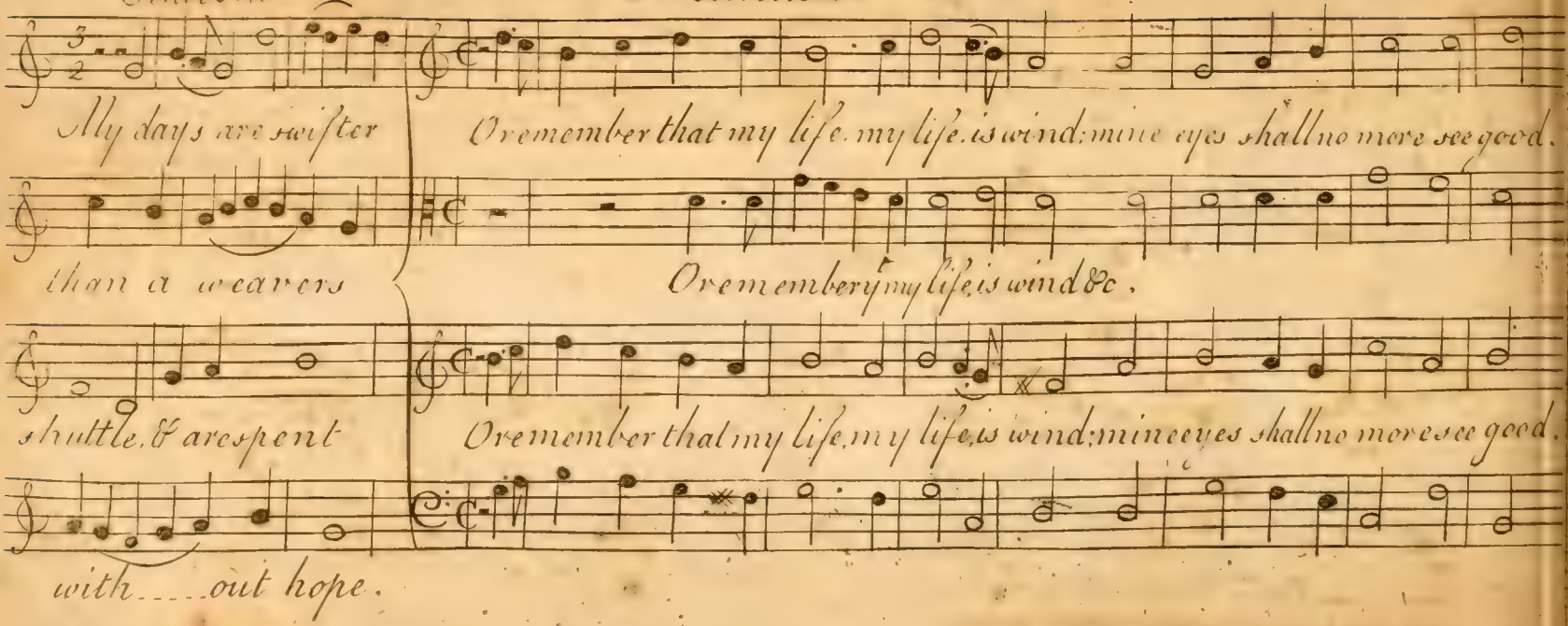
Continued


I loath it. I would not live always. I would not live always.
bro.. ken, & become loathsome.
I loath it, I would not, I &c.
I loath it I would not live always live always. I would not live always.
bro.. ken & become loathsome.
I loath it, I would not, I &c.

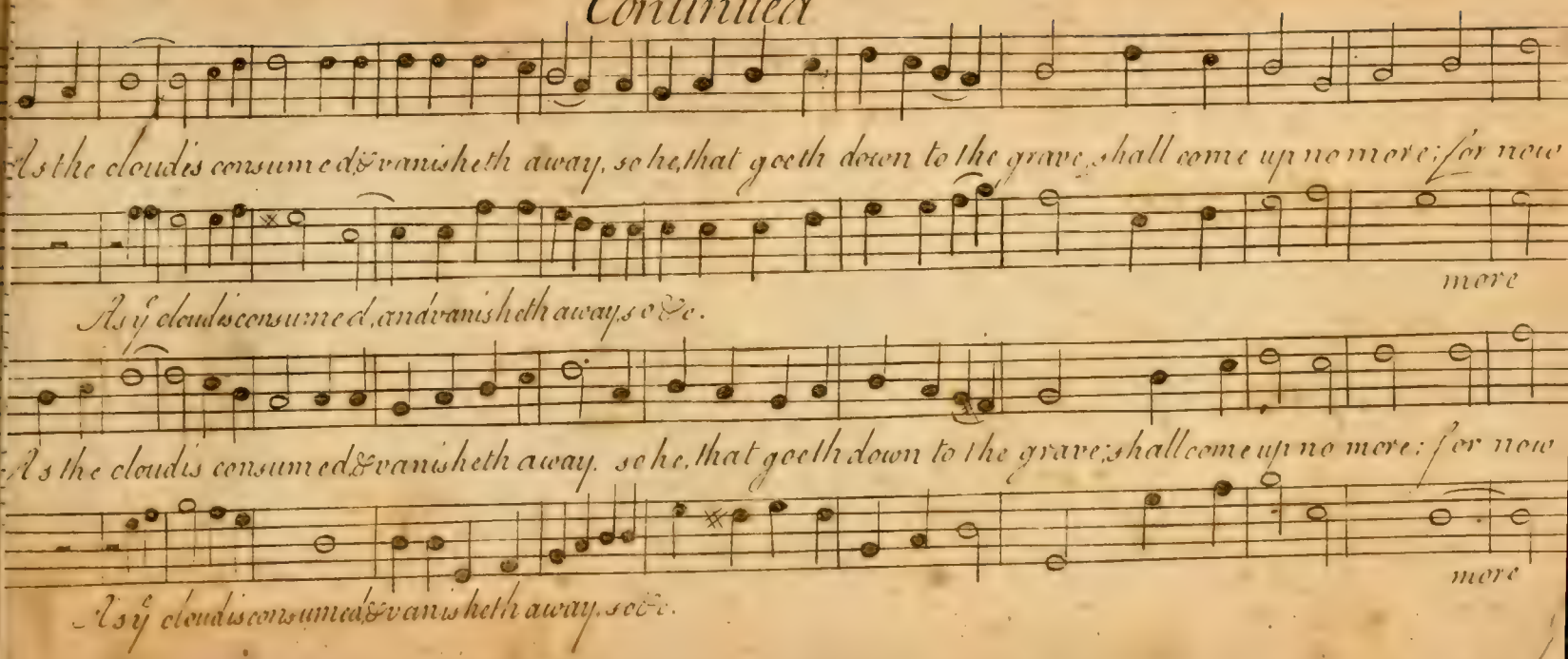

I would not live always.
I loath it I would not live always. Let me alone, for my days are vanity; my days are vanity.
loath it. I wold not I &c.

Tenor Solo

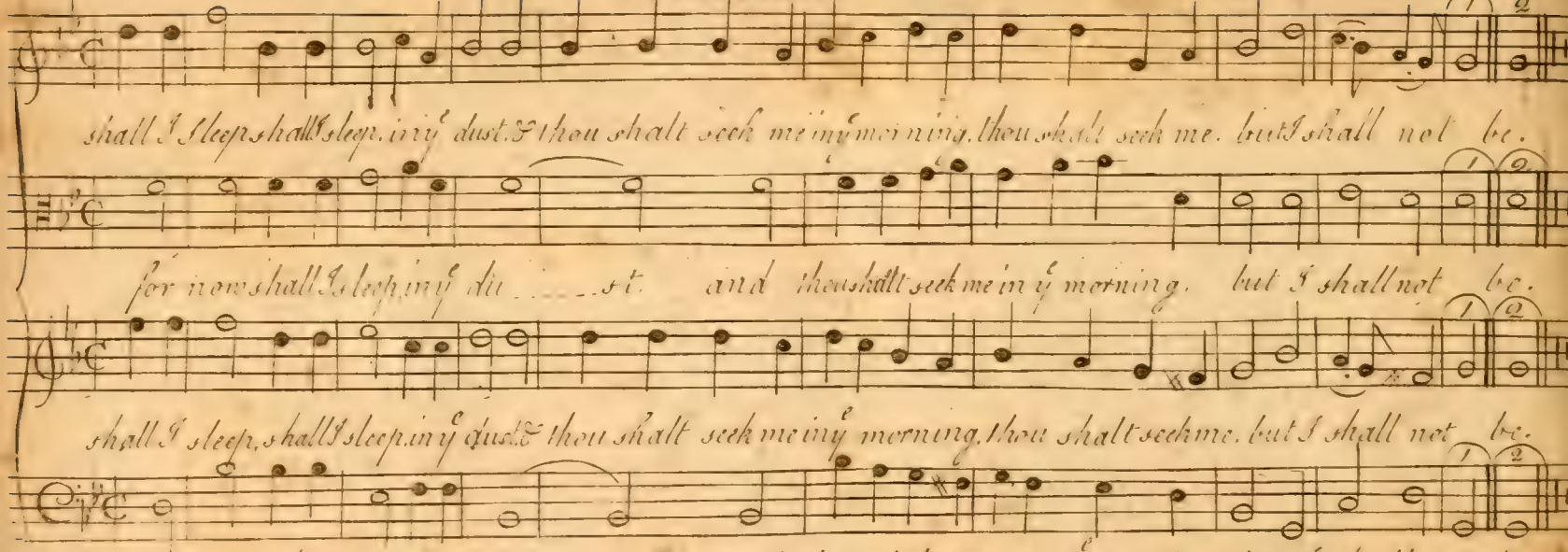
Continued



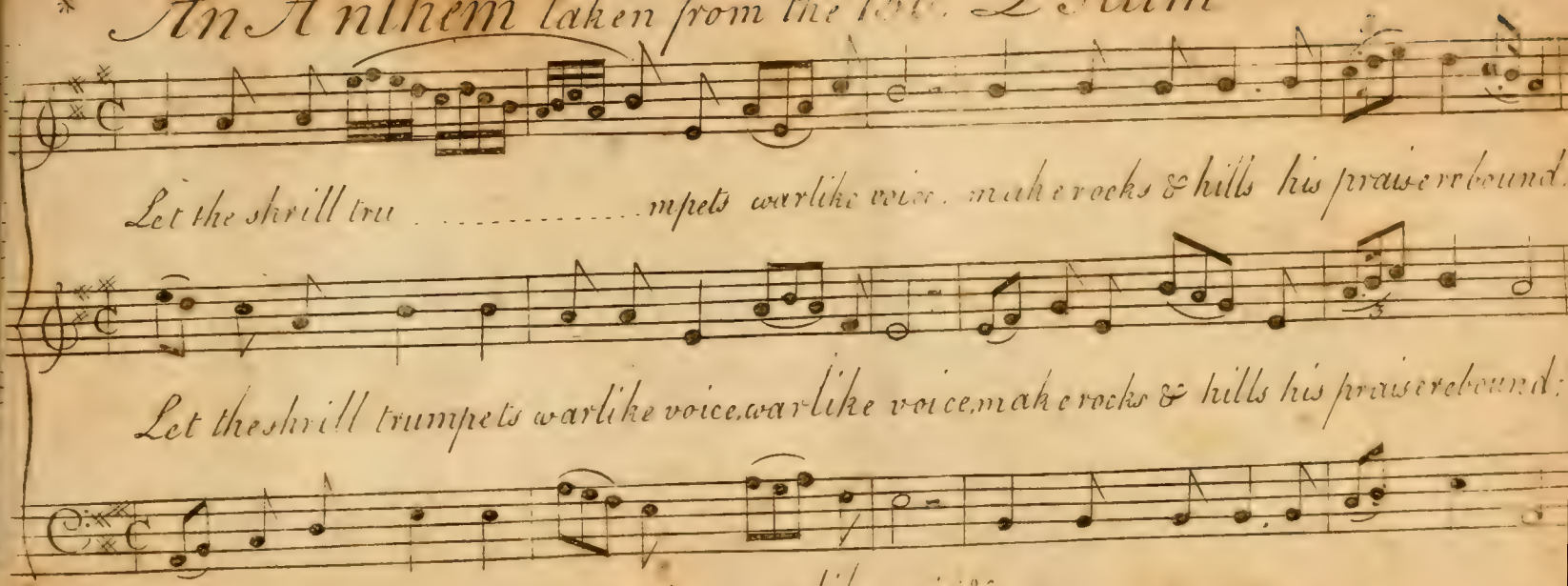
Continued


As the cloud is consumed & vanisheth away, so he, that goeth down to the grave, shall come up no more: for now
more
As y cloud is consumed, and vanisheth away, &c.
As the cloud is consumed & vanisheth away. so he, that goeth down to the grave; shall come up no more: for now
more
As y cloud is consumed & vanisheth away, &c.

Continued

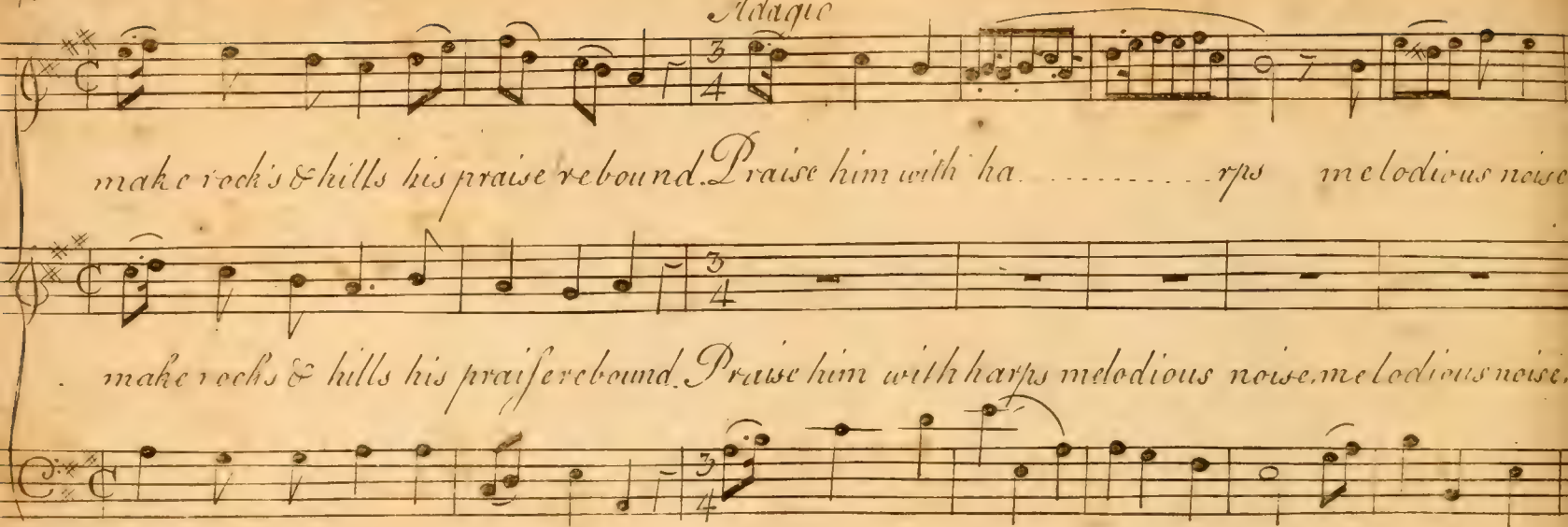

shall I sleep shall I sleep in y dust. & thou shalt seek me in y morning. thou shalt seek me. but I shall not be.
for now shall I sleep in y du . . . . st. and thou shalt seek me in y morning. but I shall not be.
shall I sleep, shall I sleep in y dust & thou shalt seek me in y morning, thou shalt seek me. but I shall not be.
for now shall I sleep in y du . . . . . st. and thou shalt seek me in y morning. but I shall not be.

* An Anthem taken from the 150.th Psalm

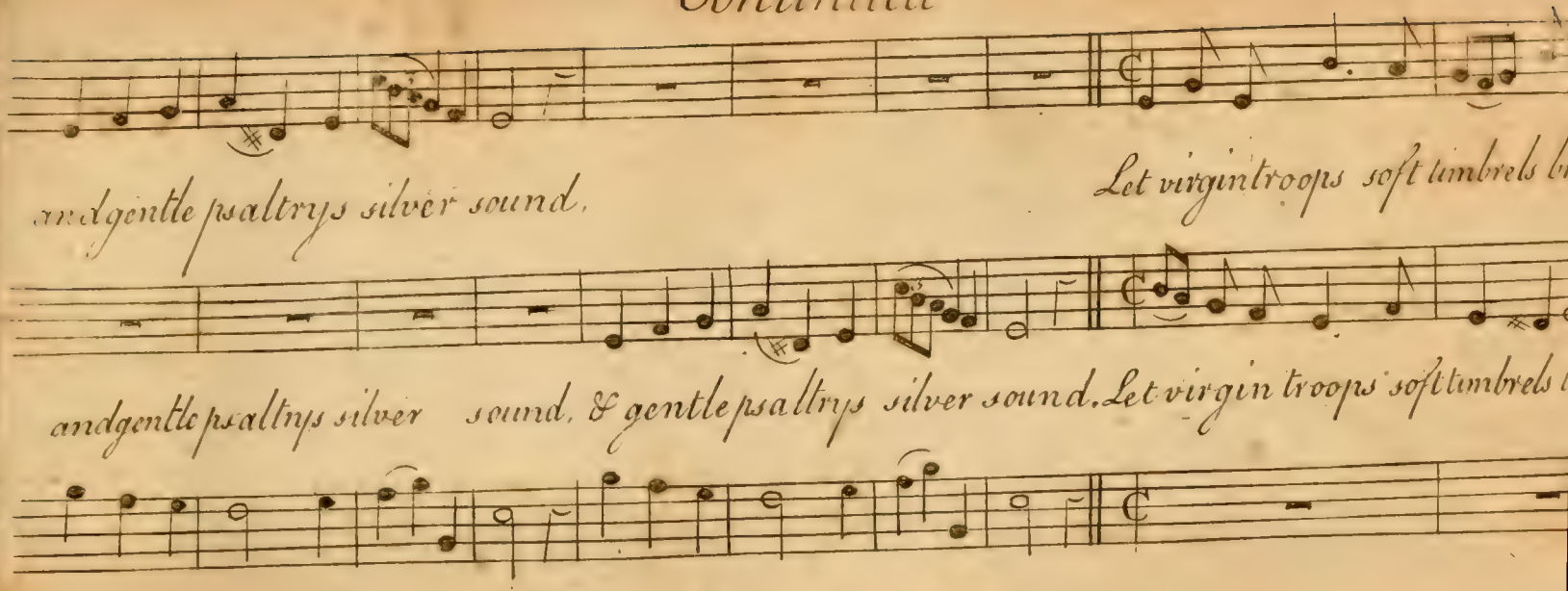


Continued

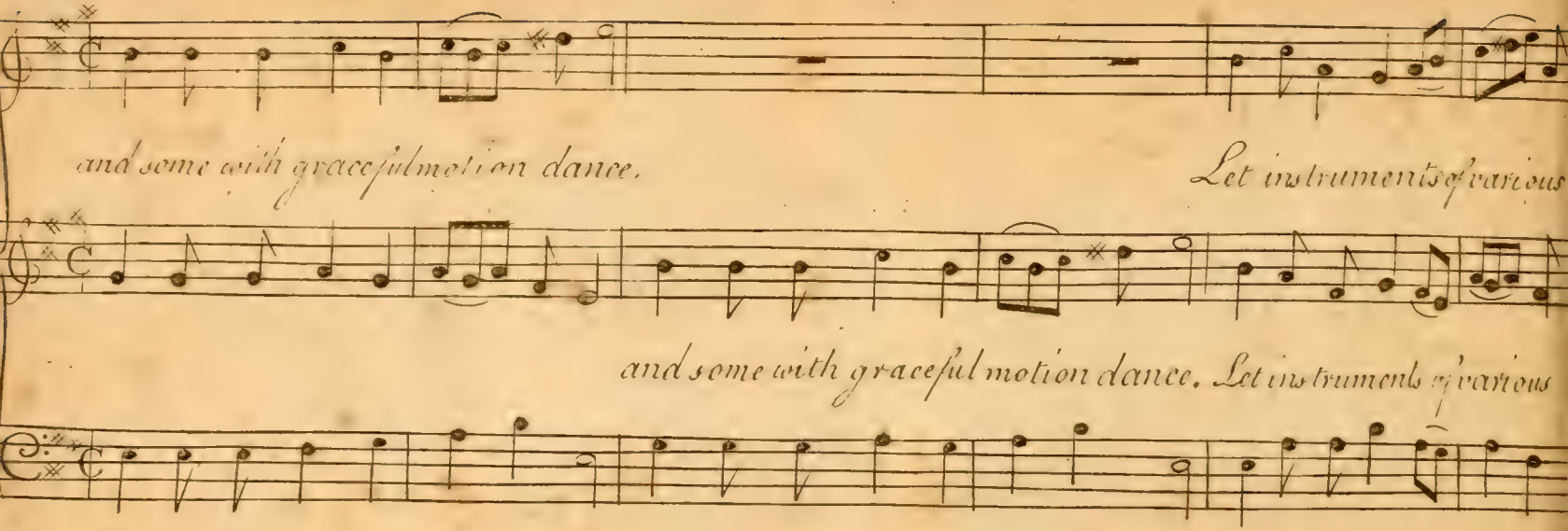
Adagio



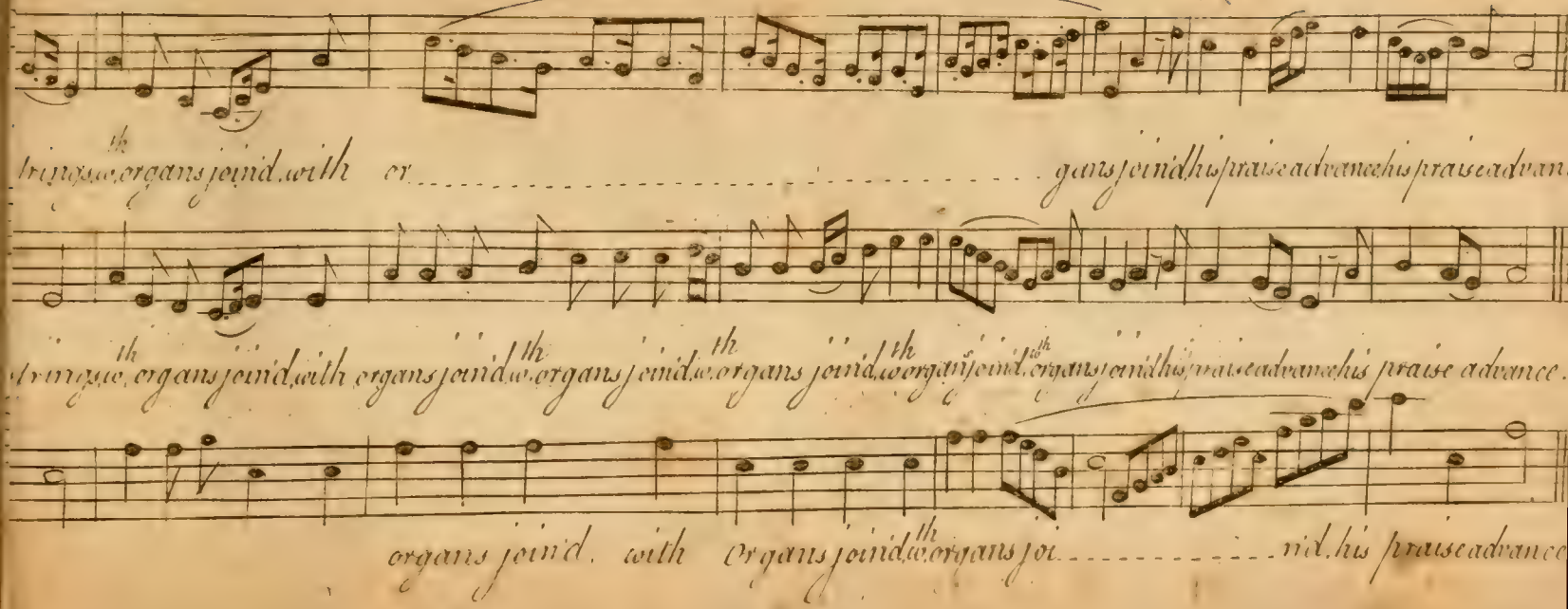
Continued


and gentle psaltrys silver sound.
Let virgin troops soft timbrels
and gentle psaltrys silver sound. & gentle psaltrys silver sound. Let virgin troops soft timbrels

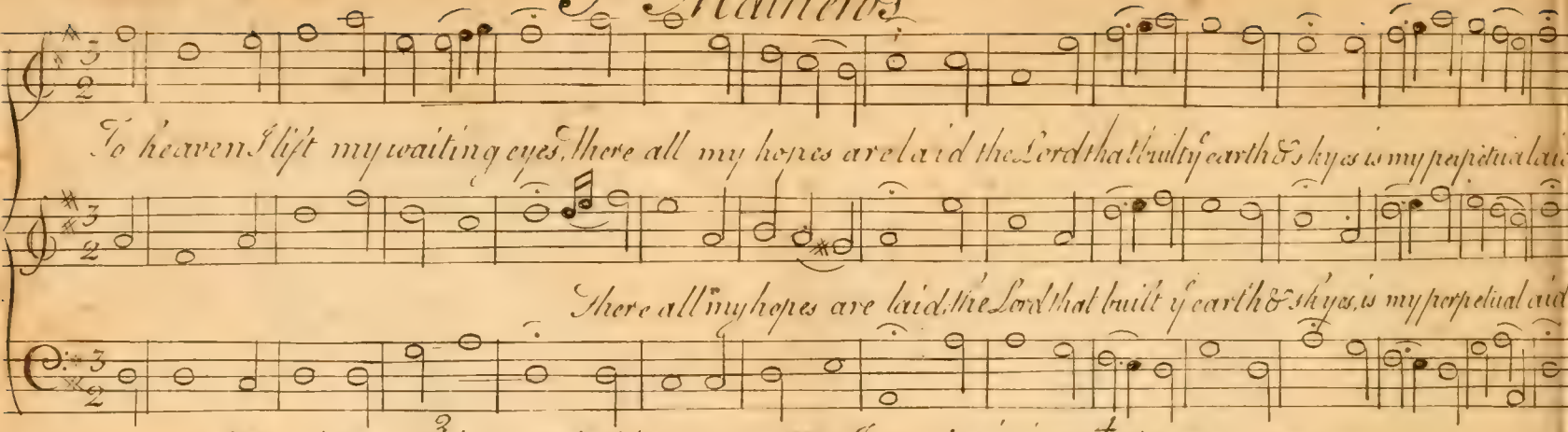
Continued


and some with graceful motion dance.
Let instruments of various
and some with graceful motion dance. Let instruments of various

Continued


th
trinyse organs joind with er gans joind his praise advance his praise advan
th th th th th th
dringue organs joind with organs joind w organs joind w organs joind w organ joind organs joind his praise advance his praise advance
th
organs joind with organs joind w organs joi nid his praise advance

St Mathews



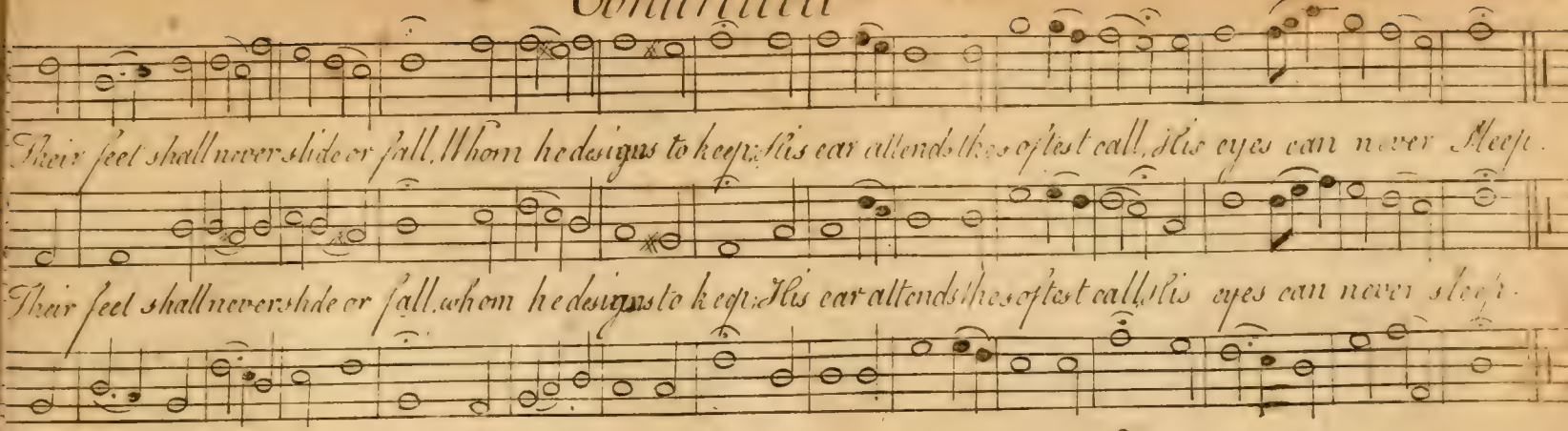
3

He will sustain our feeble powers,
With his Almighty arm,
And watch our most unguarded hours,
Against invading harm.

4

Israel rejoice and rest secure.
Thy keeper is the Lord:
His wakefull eyes employ his pow'r,
For thine eternal guard.

Continued

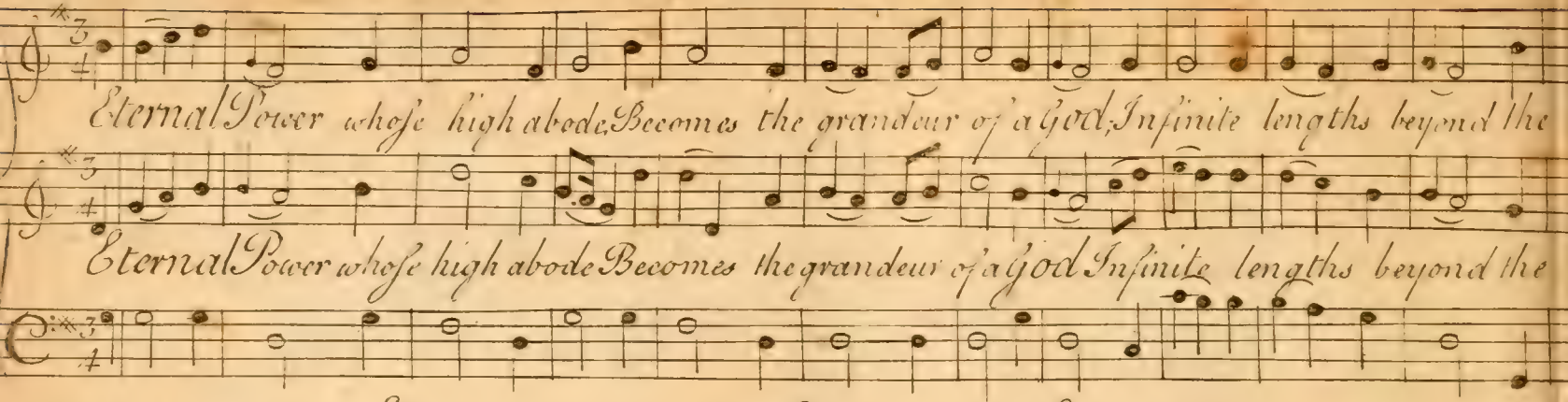


5

Nor scorching sun, nor sickly moon.
Shall have his leave to smite;
He shields thy head from burning noon
From blasting damps at night.

6

He guards thy soul, he keeps thy breath,
Where thickest dangers come;
Go and return secure from death,
Till God commands thee home.



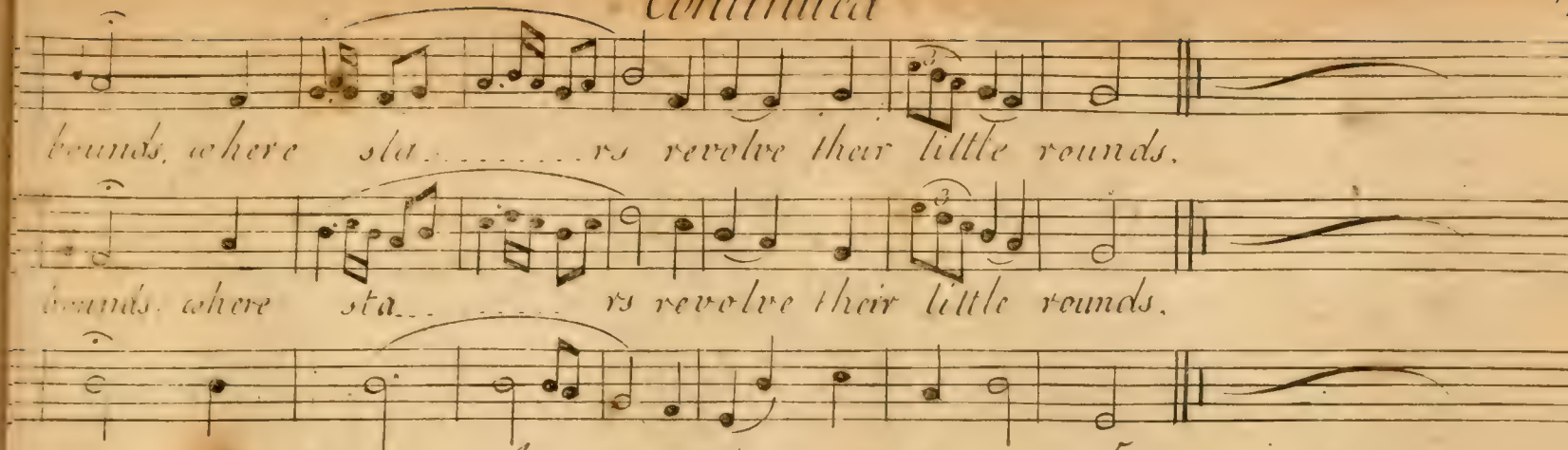
2

Thee while the first archangel sings,
He hides his face behind his wings,
And ranks of shining thrones around,
Fall worshiping and spread the ground.

3

Lord what shall earth and ashes do.
We would adore our maker too,
From sin and dust to thee we cry,
The great, the holy, and the high.

Continued



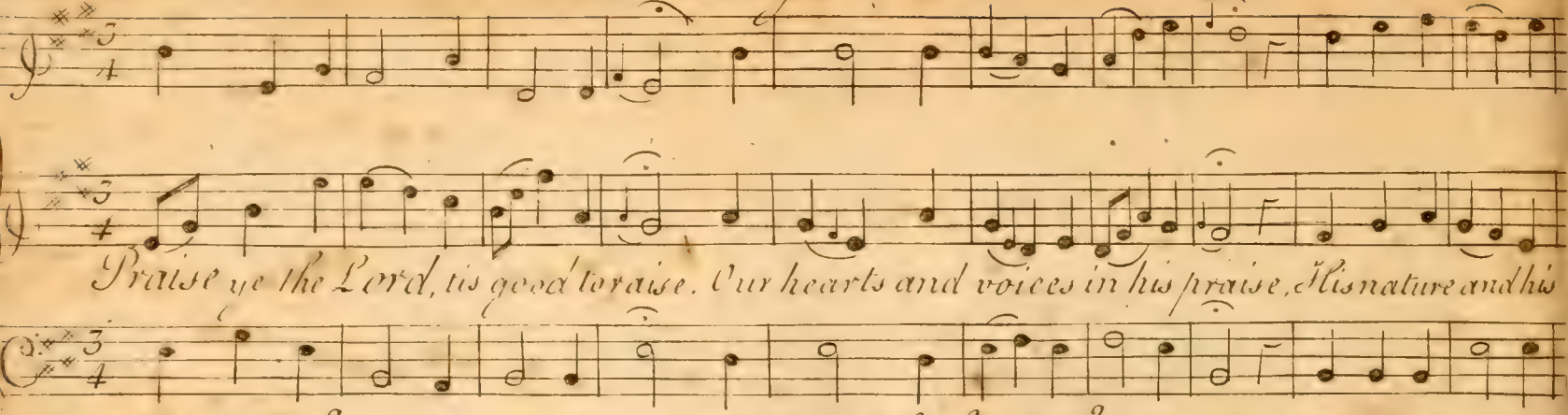
4

Earth from afar has heard thy fame.
And worms have learnt to lisp thy name:
But o the glories of thy mind.
Leave all our soaring thoughts behind.

5

God is in heaven and men below.
Be short our tunes our words be few:
A sacred reverence checks our songs.
And praises silent on our tongues.

Shelteby's

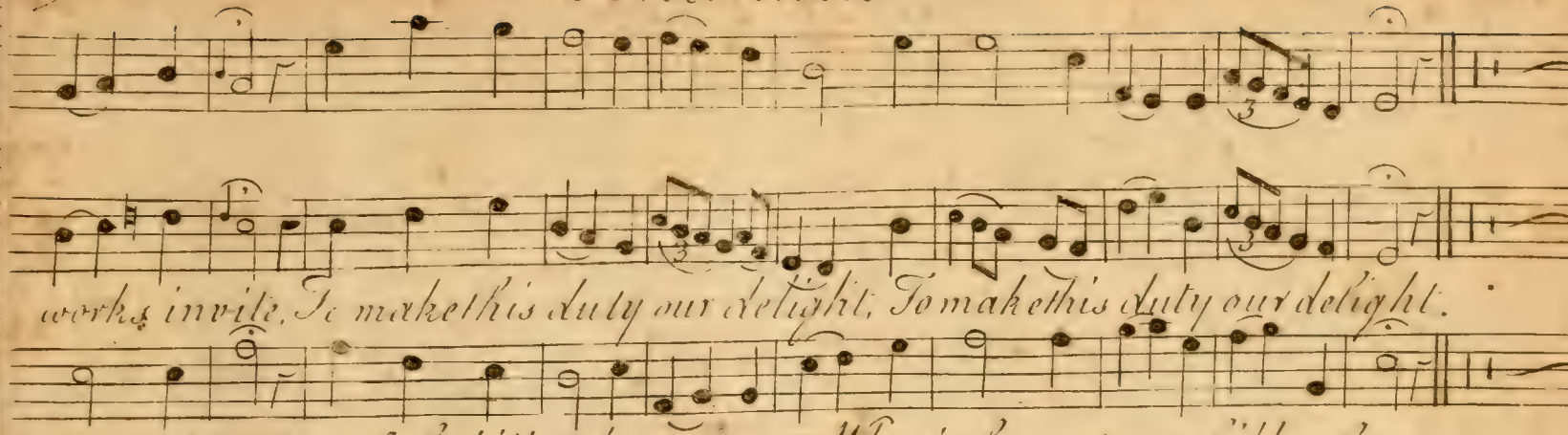


2

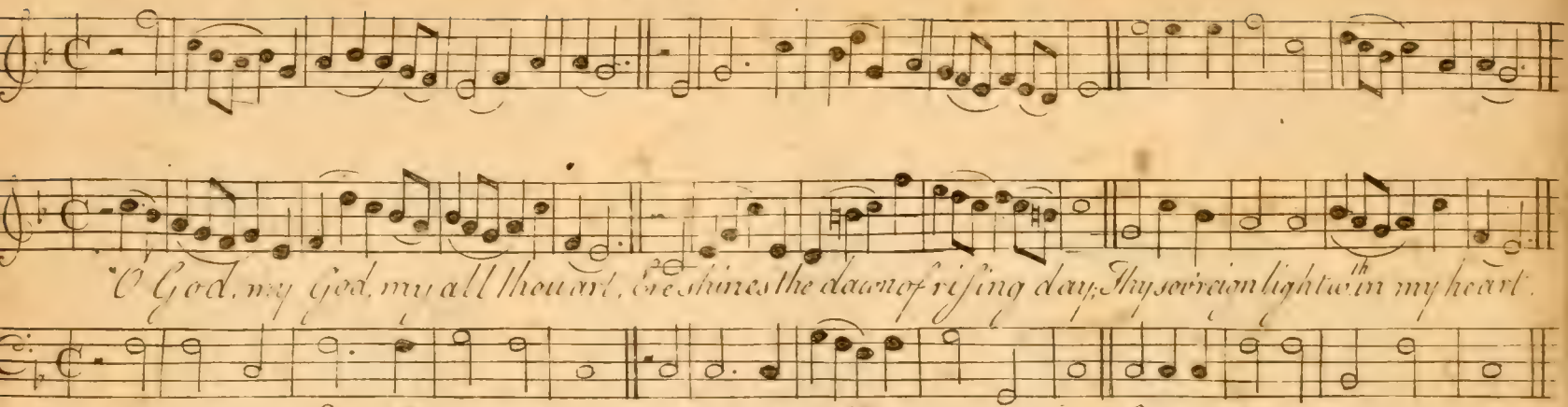
He's mid the stars these heavinly flames.
He counts their numbers calls their names.
His wisdom's vast, and knows no bounds.
A deep, where all our thoughs are drownid.

3

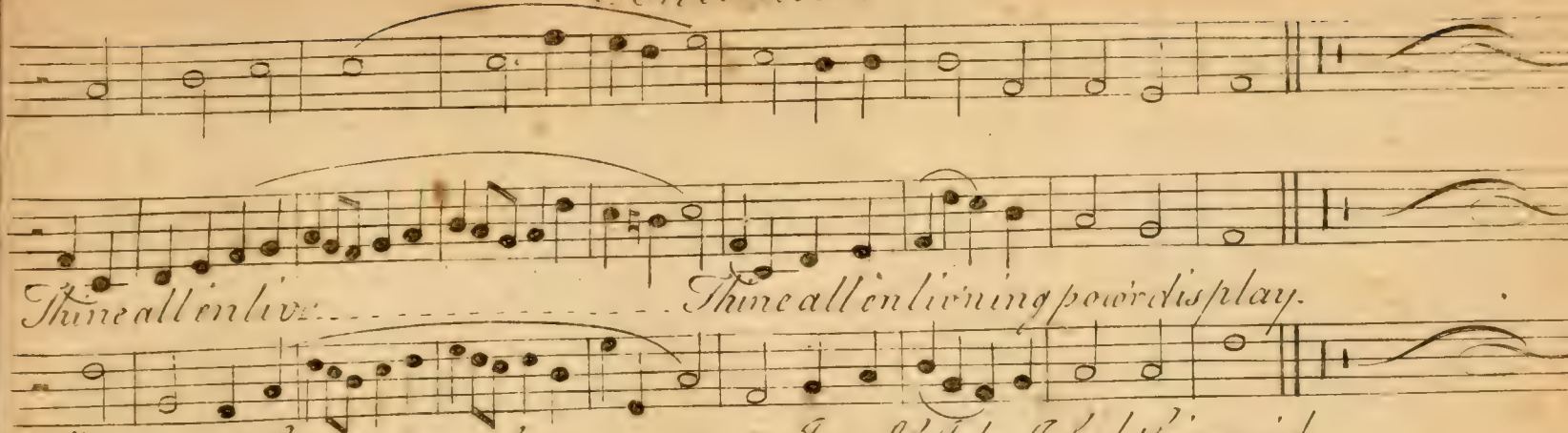
Single the Lord exalt him high.
Who spreads his clouds arownd the shy.
There he prepares the fruitful rain.
Nor lets the drops descend in vain.


works invite, To make this duty our delight, To make this duty our delight.
He makes the grass the hills adorn,
And cloths the smiling fields with corn;
The beasts with food his hands supply.
And the young ravens when they cry.
What is the creatures skill or force,
The sprightly man or warlike horse?
The fiering wit, the active limb.
All are too mean delights for him.

Italian


"O God, my God, my all thou art, See shines the dawn of rising day, Thy saviour light within my heart.
2
In blessing thee with grateful songs.
My happy life shall glide away.
The praise, that to thy Name belongs.
Hourly with lifted hands I'll pay.
3
Abundant sweetness, while I sing.
Thy love, my ravish'd soul o'er flows.
Secure in thee, my God and king.
Of glory, that the period knows.

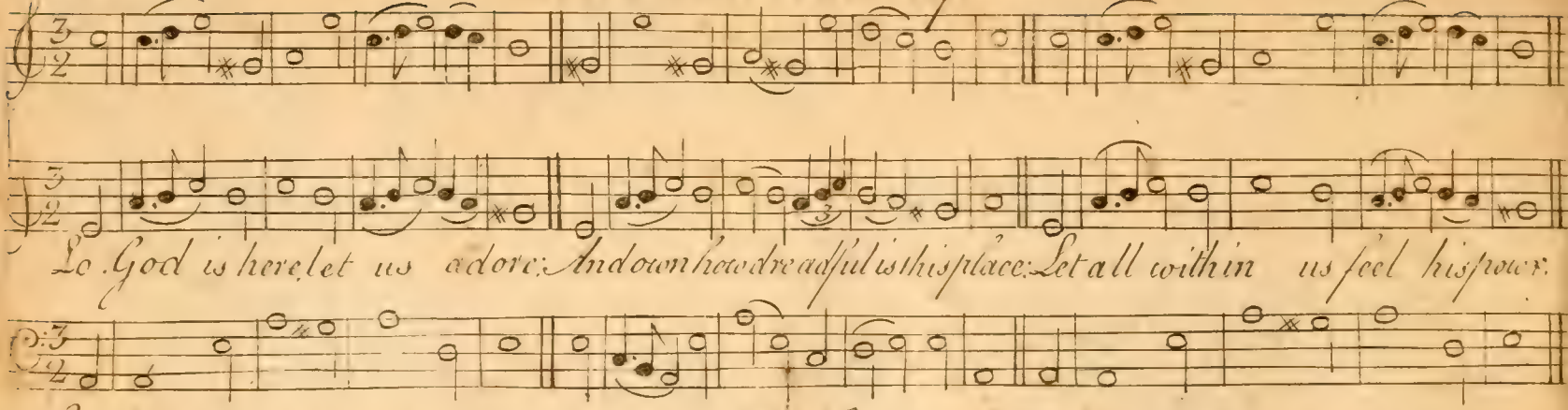
Continued

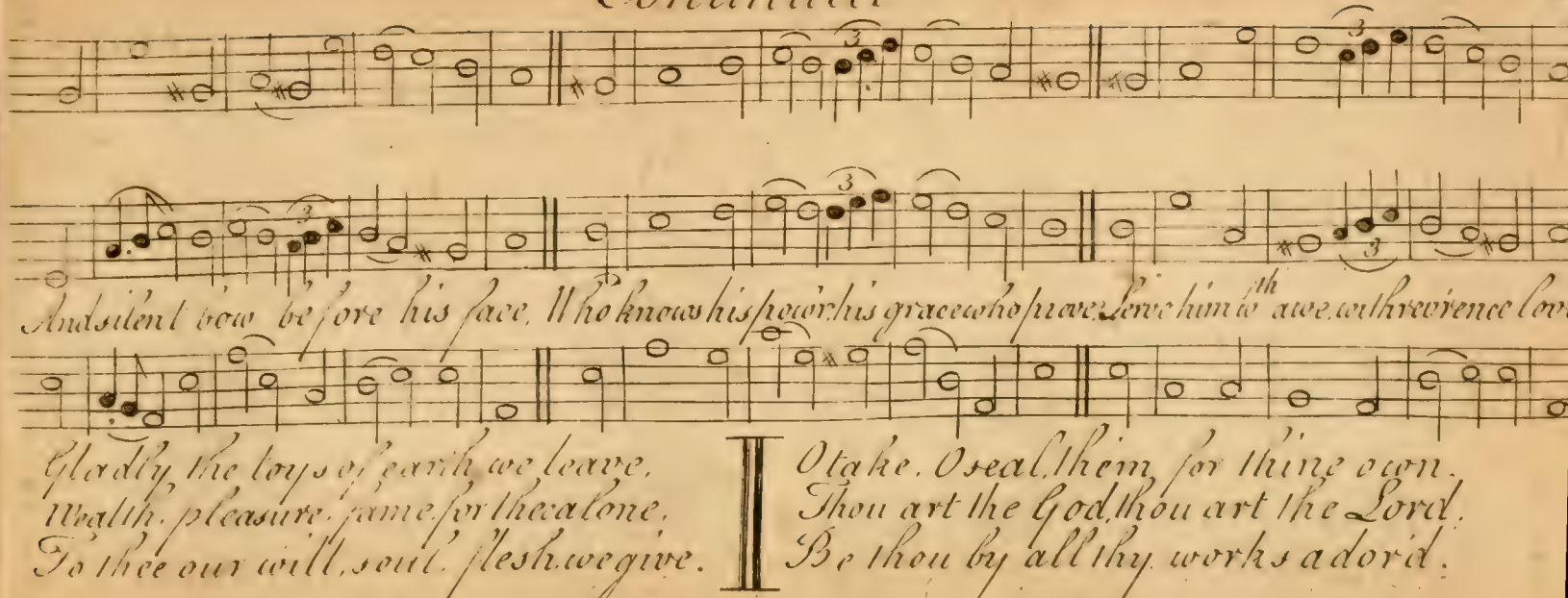


Thy name, O Lord, upon my bed,
Dwells on my lips & fires my thought.
With trembling awe in midnight shade,
I muse on all thine hands have wrought.

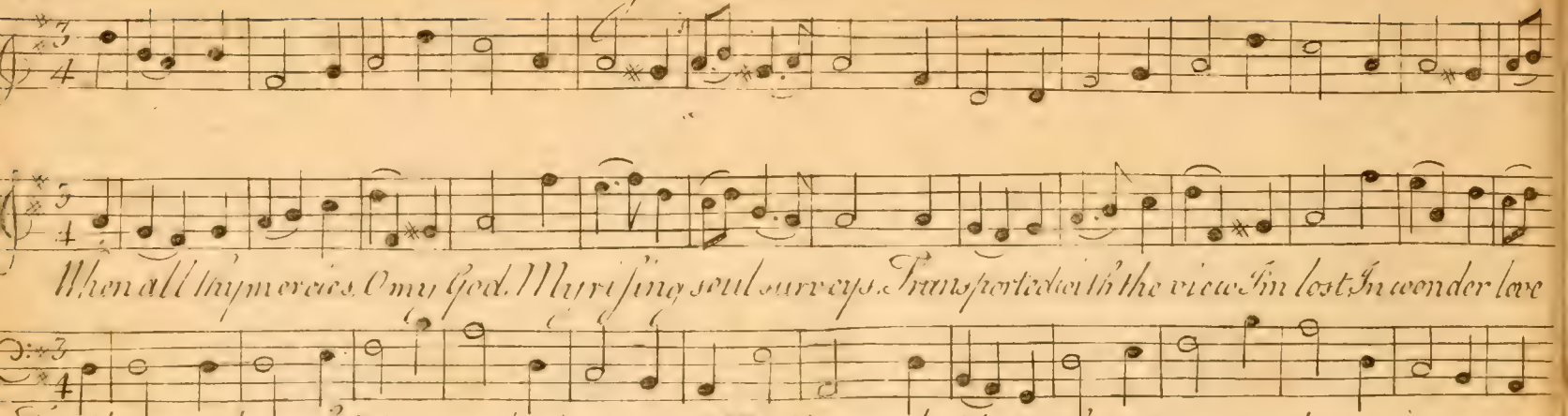
In all I do I feel thine aid,
Therefore thy greatness will I sing,
O God, who bidst my heart be glad
Beneath the shadow of thy wing.

Publick Worship

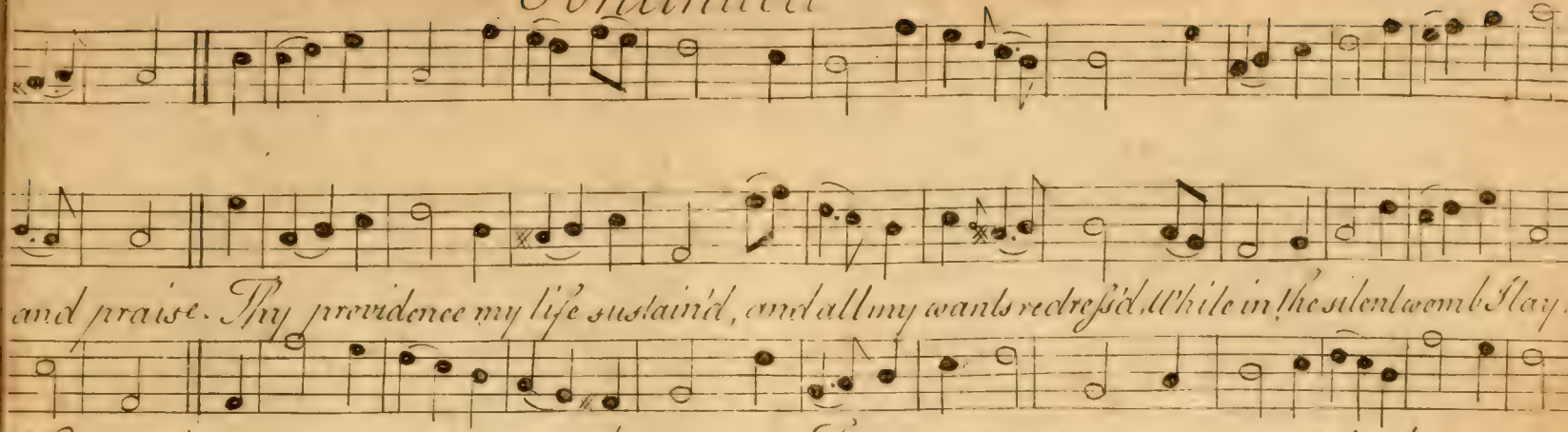



And silent bow before his face. Who knows his pow'r his grace who prove. Serve him with awe, with reverence low
Gladly the toys of earth we leave,
Wealth, pleasure, fame for thee alone.
To thee our will, soul, flesh we give.
O take, O seal them for thine own.
Thou art the God, thou art the Lord.
Be thou by all thy works ador'd.

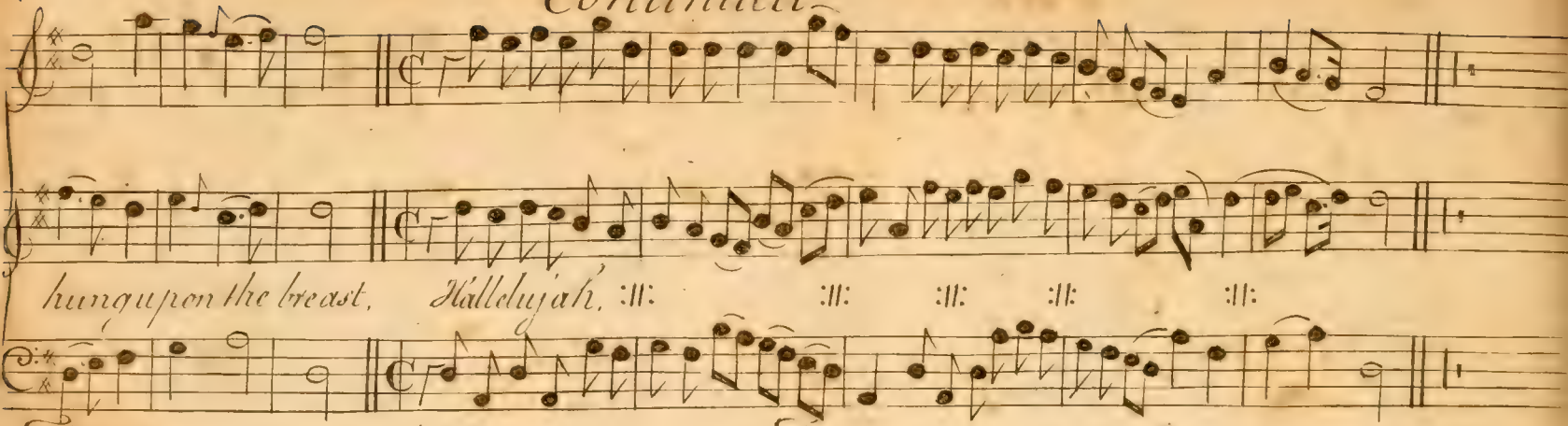
Sky Lark


When all thy mercies O my God. My rising soul surveys. Transported with the view I'm lost In wonder love
To all my weak complaints and cries.
Thy mercy ent'an ear.
Ere yet my feeble thoughts had learn'd.
To form themselves in prayer.
Unnumber'd comforts to my soul,
Thy tender care bestow'd.
Before my infant heart conceiv'd.
From whom those comforts flow'd.

Continued


and praise. Thy providence my life sustain'd, and all my wants redress'd. While in the silent womb I lay,
When in the slippery paths of youth,
With heedless steps I ran,
Thine arm unseen convey'd me safe,
And led me up to man.
Thro' hidden dangers, toils and deaths,
It gently clear'd my way.
And thro' the pleasing snares of vice,
More to be fear'd than they.

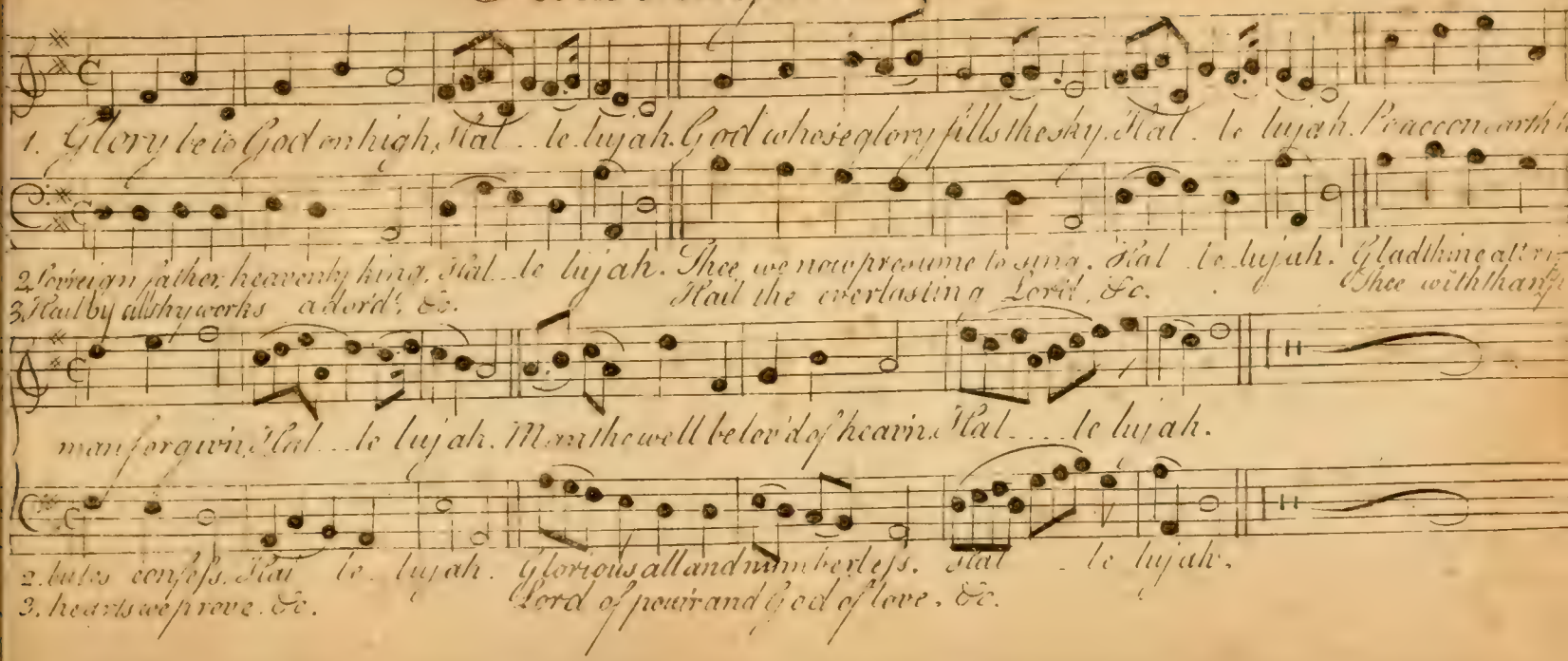
Continued



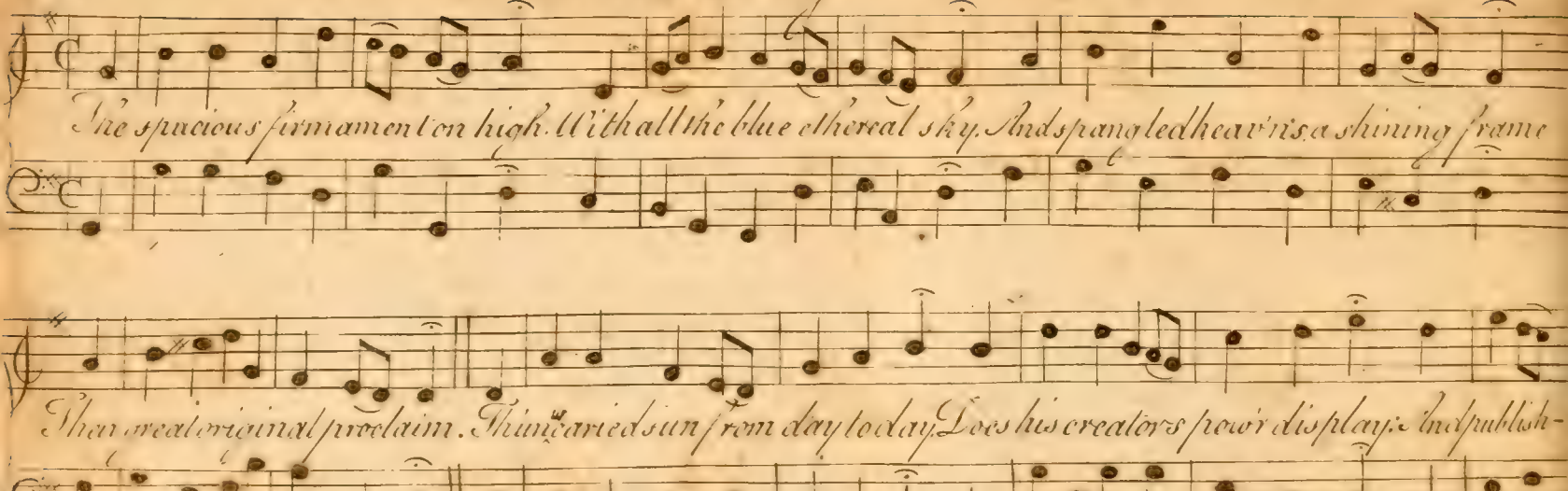
Thro every period of my life.
Thy goodness I'll pursue:
And after death, in distant worlds.
The pleasing theme renew.

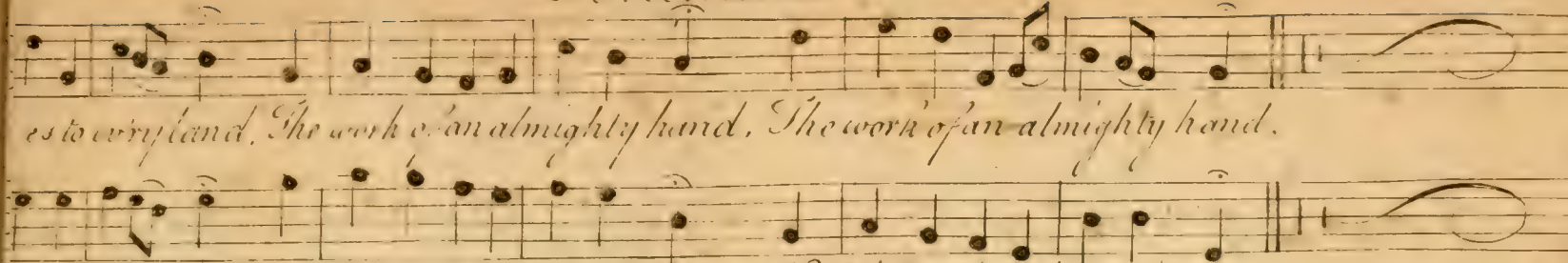
Thro all eternity, to thee,
A grateful song I'll raise:
But O! eternity's too short,
To utter all thy praise.

Salisbury.

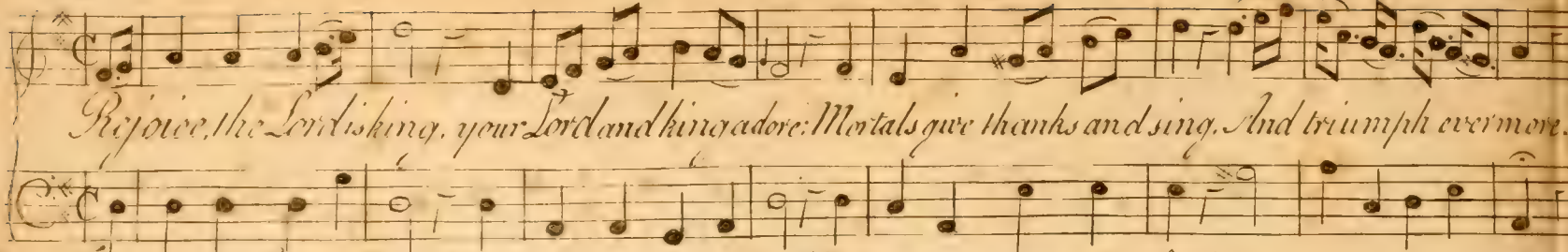

1. Glory be to God on high, Hal - le lujah. God whose glory fills the sky. Hal - le lujah. Peace on earth
2. Sovreign father heavenly king, Hal - le lujah. Thee we now presume to sing. Hal - le lujah. Glad thine at
Hail the everlasting Lord, &c.
3. Hail by all thy works adord, &c.
Thee with thank
man forgiv'n. Hal - le lujah. Man the well belov'd of heav'n. Hal - le lujah.
2. tules confess. Hal - le lujah. Glorious all and numberless. Hal - le lujah.
3. hearts we prove. &c.
Lord of pow'r and God of love, &c.

Kettering


The spacious firmament on high. With all the blue ethereal sky. And spangled heav'ns a shining frame
Their great original proclaim. Th'unwearied sun from day to day. Does his creators pow'r display: And publish-


es to ev'ry land. The work of an almighty hand. The work of an almighty hand.
Soon as the evening shades prevail,
The moon takes up the wondrous tale,
And nightly to the listning earth,
Repeats the story of her birth;
Whilst all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roal,
And spread the truth from pole to pole.
What though in solemn silence all,
Move round the dark terrestrial ball,
What tho' nor real voice nor sound,
Amid their radiant orbs be found;
In reason's ear they all rejoice,
And utter forth a glorious voice,
For ever singing, as they Shine,
The hand that made us is divine.

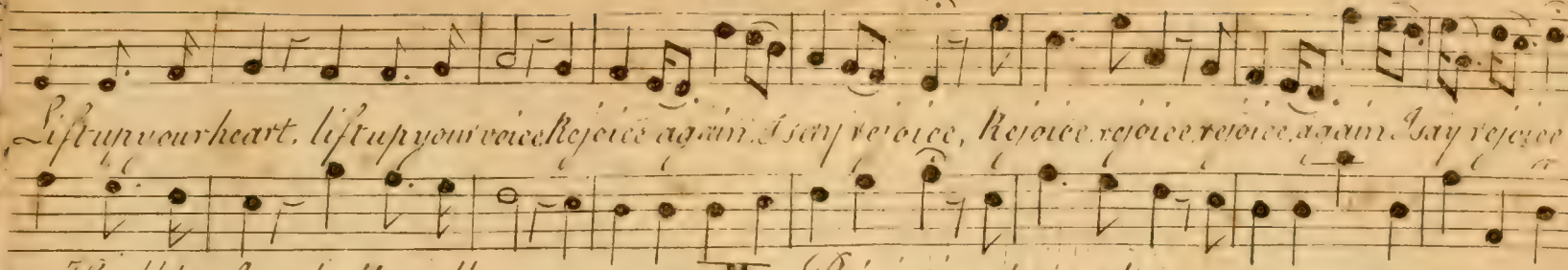
Resurrection



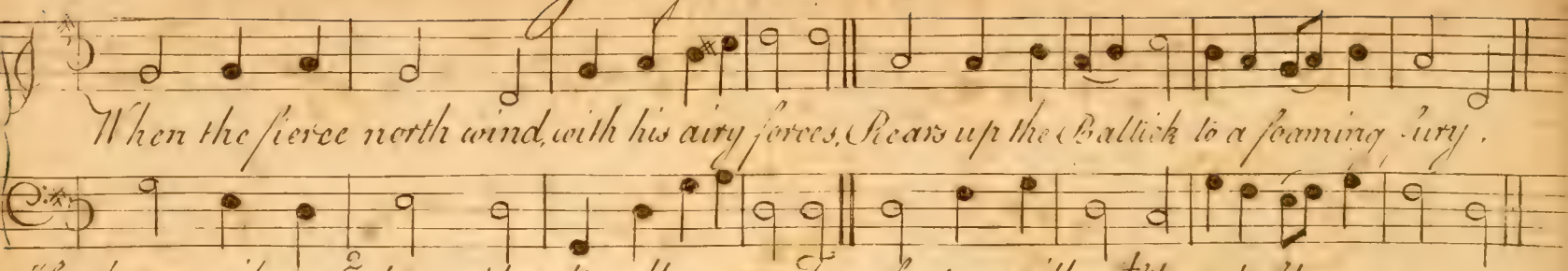
Jesus the Saviour reigns,
The God of truth and love;
When he had purg'd our stains,
He took his seat above.
Lift up your heart, lift up your voice,
Rejoice, again I say, rejoice.

His kingdom cannot fail,
He rules o'er earth and heav'n:
The keys of death and hell
Are to our Jesus giv'n.
Lift up your hearts, lift up your voice,
Rejoice, again I say, rejoice.

Continued

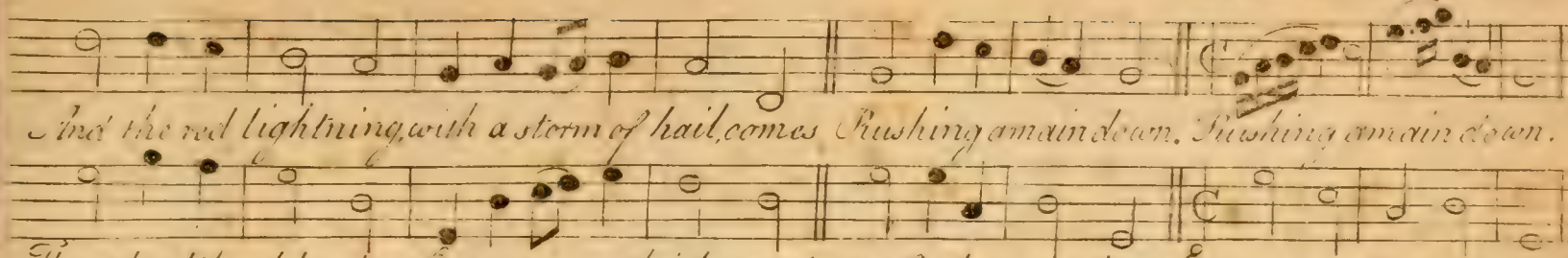

Lift up your heart, lift up your voice Rejoice again I say rejoice, Rejoice rejoice rejoice again I say rejoice
He all his foes shall quell,
Shall all our sins destroy,
And every bosom swell,
With pure seraphic joy.
Lift up your heart lift up your voice.
Rejoice again I say rejoice.
Rejoice in glorious hope,
Jesus the judge shall come,
And take his servants up,
To their eternal home.
We soon shall hear th'archangels voice,
The trump of God shall sound Rejoice.

Judgment

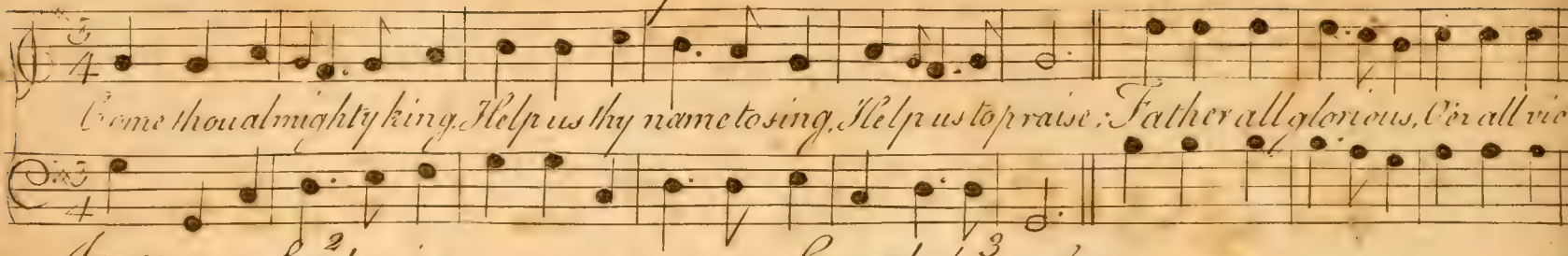

When the fierce north wind, with his airy forces, Rears up the Baltick to a foaming fury.
2
Now the pren sailors stand amaz'd and tremble,
While the hoarse thunder, like a bloody trumpet,
Roars a loud onset to the gaping waters,
Quick to devour them.
Such shall the noise be, and the wild disorder,
(If things eternal may be like these earthly)
Such the dire terror, when the great archangel
Shakes the creation!
4
Tears the strong pillars of the vault of heaven,
Breaks up old marble, the repose of princes,
See the graves open, and the bones arising,
Flames all around 'em.
5
Hark the shrill outcries of the guilty wretches!
Lively bright horror, and amazing anguish,
Stare thro' their eyelids, while the living worm lies
Gnawing within them.

Continued

Or thus. But not both.



Whitefield's

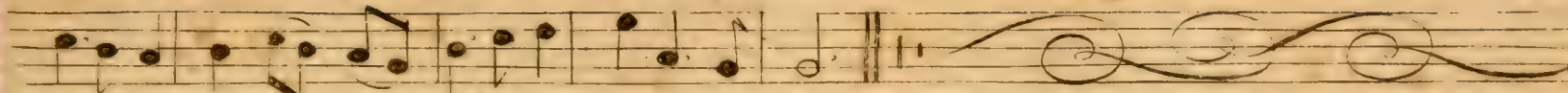


2

Jesus our Lord, arise,
Scatter our enemies,
And make them fall:
Let thine almighty aid,
Our sure defence be made,
Our souls on thee be staid,
Lord, hear our call.

3

Come holy comforter,
Thy sacred witness bear,
In this glad hour:
Thou, who almighty art,
Dwell in every heart,
And ne'er from us depart,
Spirit of power.



torious. Come and reign over us. Antient of days.

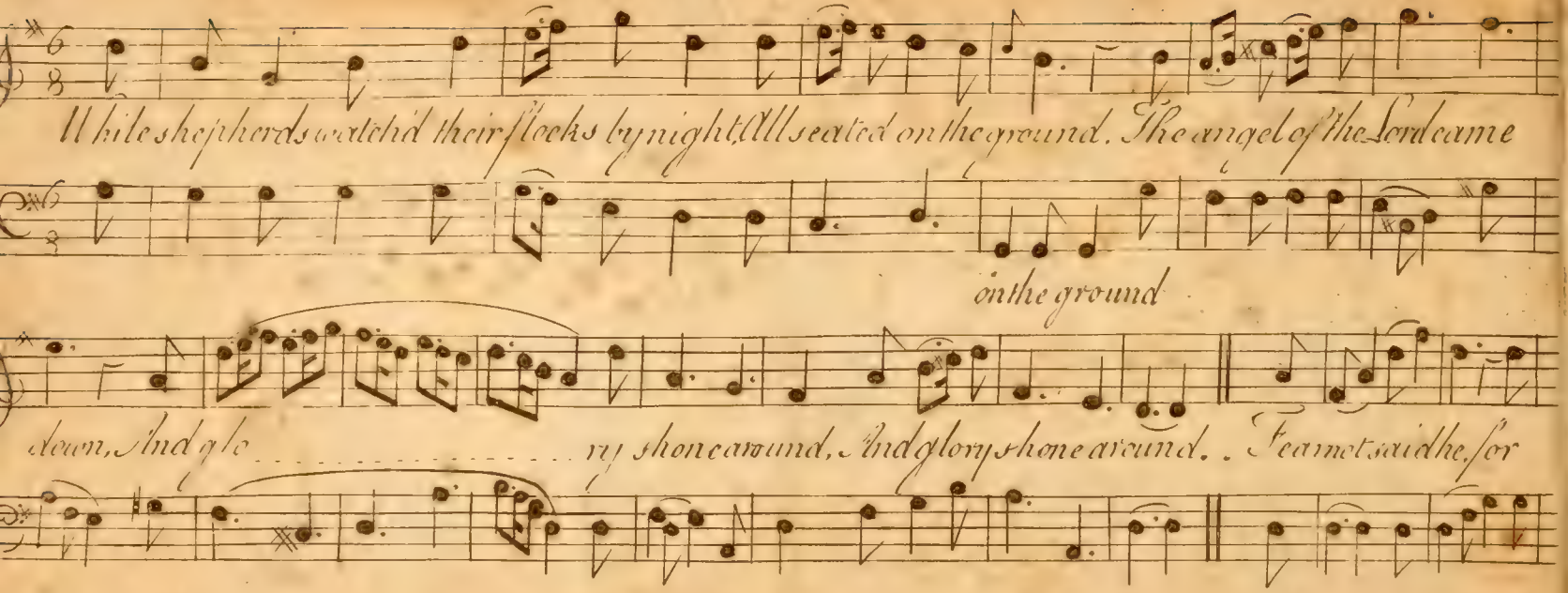
4

Come thou incarnate word,
Gird on thy mighty sword.
Our prayers attend;
Come and thy people bless.
And give thy word success.
Spirit of holiness.
On us descend.

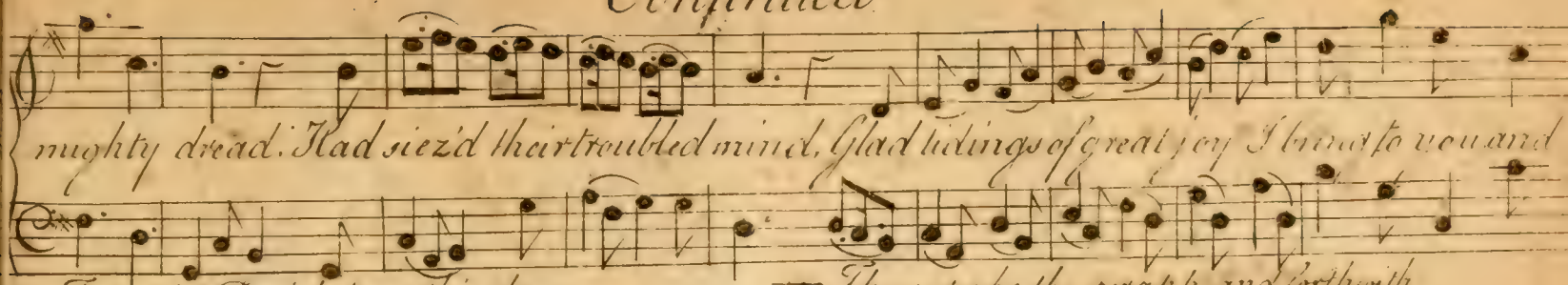
5

To the great one in three.
Eternal praises be.
Hence ever more;
Thy sov'reign majesty
May we in glory see.
And to eternity.
Love and adore.

Christmas


While shepherds watchd their flocks by night, All seated on the ground. The angel of the Lord came
on the ground
down, And glo ry shone around, And glory shone around. Fear not said he, for

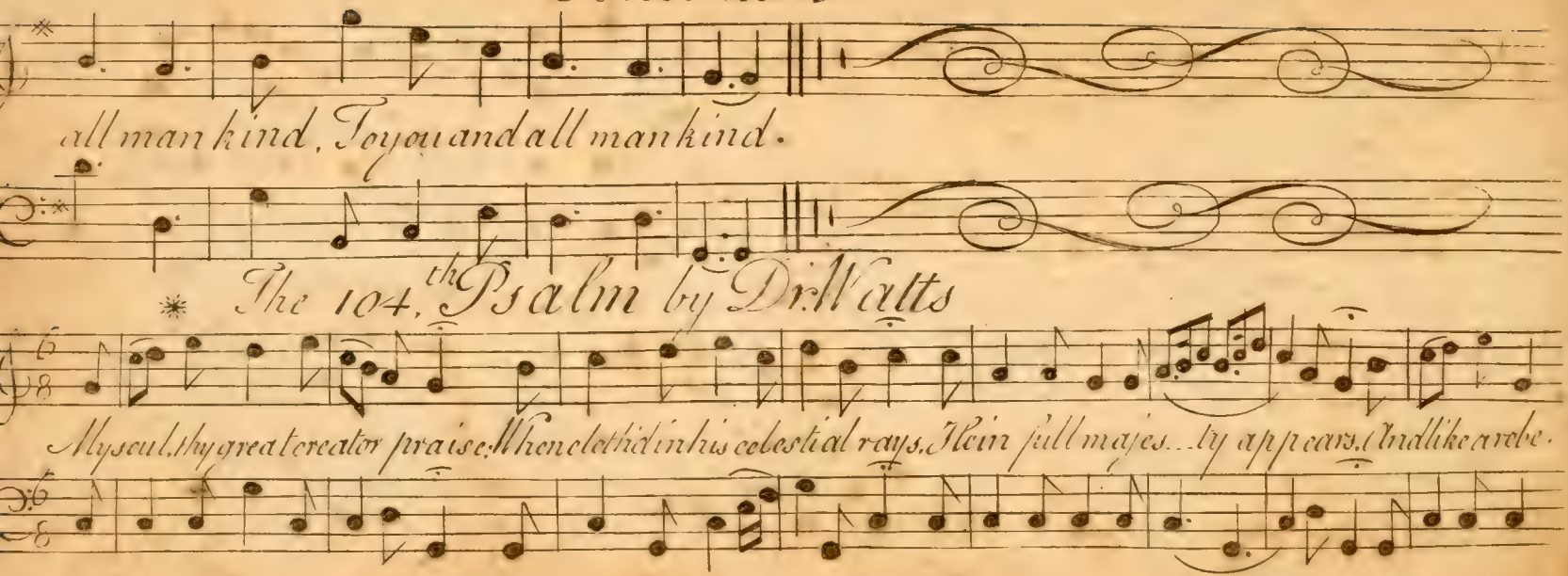
Continued



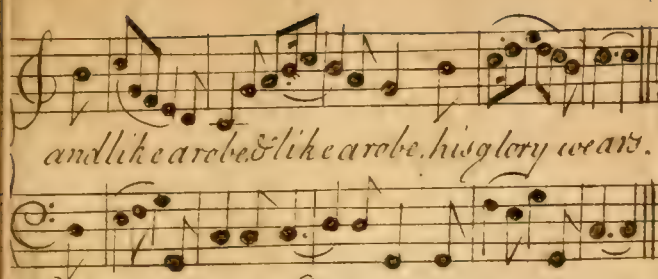
To you in David's town this day,
Is born of David's line.
A Saviour, who is Christ the Lord.
And this shall be the sign.
The heavenly babe you there shall find
To human view display'd.
All meanly wrapt in swadling bands.
And in a manger laid.

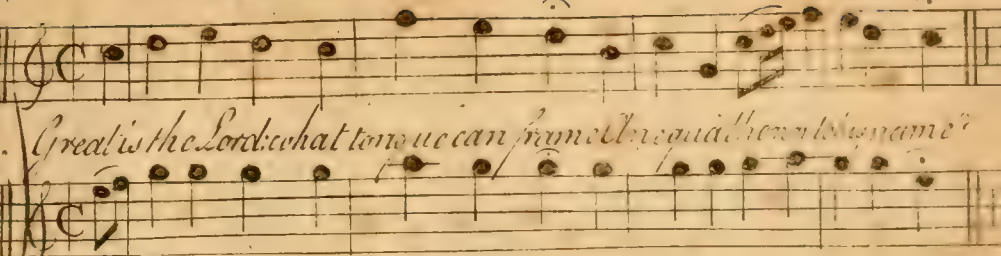
Thus spake the seraph, and forthwith
Appear'd a shining throng.
Of angels praising God, and thus
Address'd their joyful song.
All glory be to God on high
And on the earth be peace,
Good will henceforth from heaven to men
Begin, and never cease.

Continued


all mankind, To you and all mankind.
The 104.th Psalm by Dr. Watts
My soul, thy great creator praise. When clothid in his celestial rays, How full majes... ty appears. And like a robe.

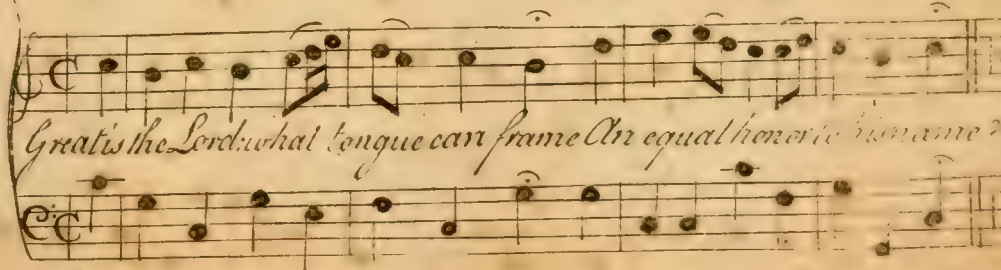
Chorus



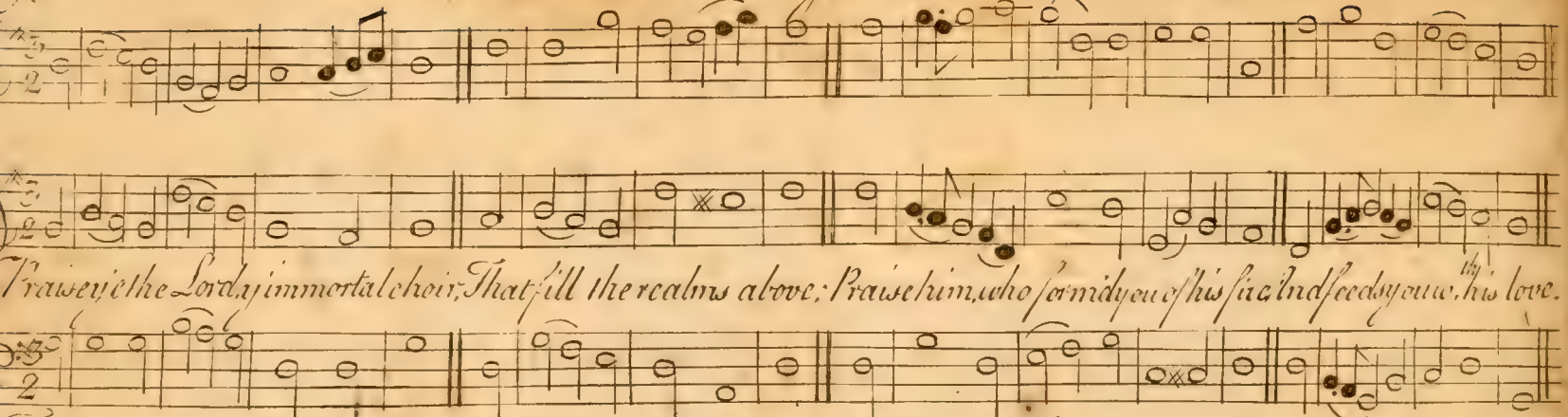


2

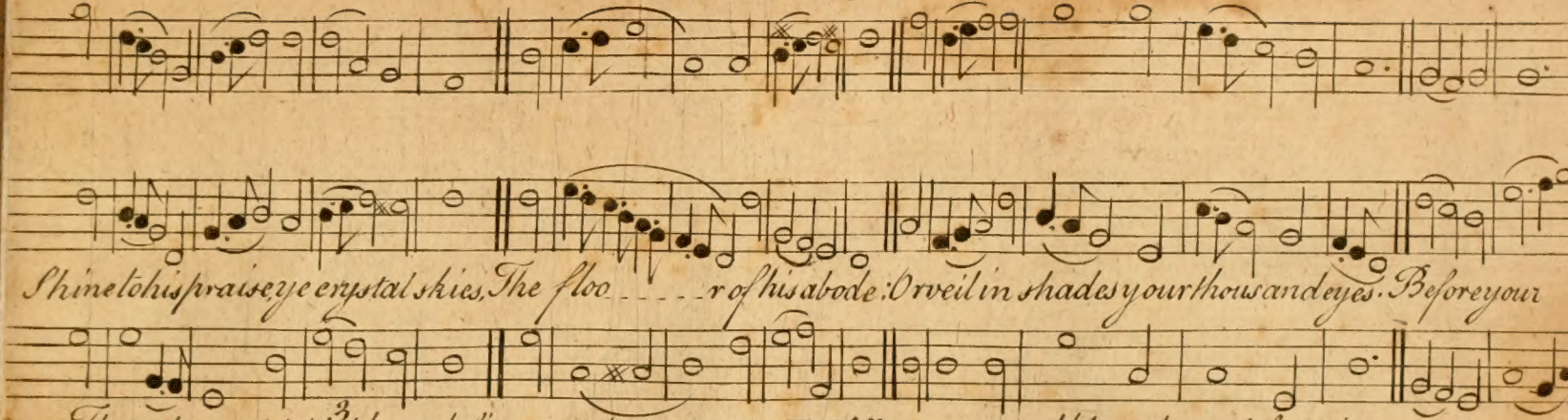
The heavens are for his curtains spread.
The unfathomid deep he makes his bed:
Clouds are his chariot, when he flies
On winged storms, a'cross the skies.
Great is the Lord: what tongue can frame
An equal honour to his name?

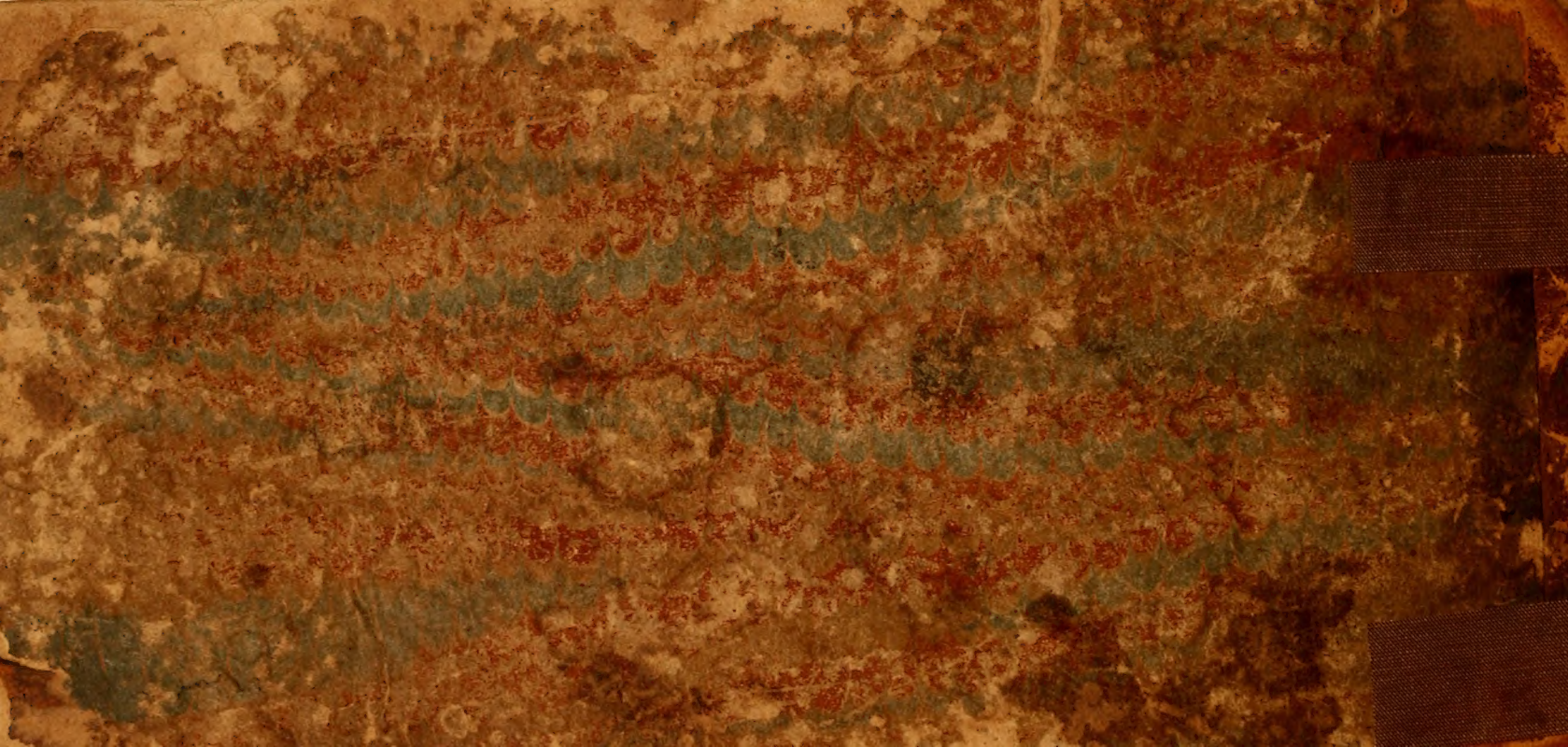


Halleluyah.


Praise ye the Lord ye immortal choir, That fill the realms above; Praise him, who form'd you of his fire, And feeds you with his love.
Thou restless globe of golden light,
Whose beams create our days,
Join with the silver queen of night,
To crown your berrowd rays.
Winds, ye shall bear his name aloud,
Thro' the ethereal blue:
For when his chariot is a cloud,
He makes his wheels of you.

Continued


Shine to his praise ye crystal skies, The floo - - - - r of his abode: Or veil in shades your thousand eyes. Before your
Thunder, and hail, and fire . and storms,
The troops of his command,
Appear in all your dreadful forms,
And speak his awful hand.
3
Wave your tall heads, ye lofty pines,
To him that bids you grow:
Sweet clusters, bend the fruitfull vines,
On every thankful bough.

bought of Jas Warrington Oct 1907 for $ p.p. It is not one of the 13 copies cited on p 137 of Sonneck's book, but one received by Mrs. Warrington from England recently. It is perfect except the dedication page ① + I choose it from the three in his possession. For W1. he asked $ y/p. + for W2. $ tt. It is of the first Edition, the only one of the three containing list of Subscribers - It is Jon" Smith's copy (one of 12 subscribers) with his Signature dated in the book plate affair Inst 1761 - W. was offered $10. for the plate by a dealer. The last col. of index + the asterisks differs from NYPL (Sonneck 141 + 143) + somewhat from the three copies of 1st

① See Sonneck 153